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Michael James Wilson

MARINE

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Gr. L. & Boettcher
Landscape Painting

IN OIL.

REVISED AMERICAN EDITION.

SMITHSONIAN

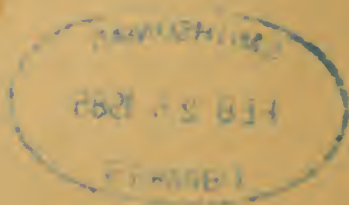
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AUTHOR'S PREFACE

TO

MARINE PAINTING IN OIL.

IN offering to the public the following lessons on Marine Painting in Oil, the author has considered himself writing for the instruction of not only those who desire to study Marine Painting exclusively, but also of others, who, already skilled to some extent, may wish to acquire a partial knowledge of this department of art. As to every student, a certain modicum of knowledge is necessary before he can make any tolerable attempt at the imitation of nature—it is endeavored to convey this information by means of keys referring directly to the cuts, a method whereby the instructions may be most accurately followed out. The author's hope is that students who may avail themselves of these lessons will apply them as early as possible to practice after nature with a view to working only according to her dictates. For the strictly practical character of the work, therefore, the author offers no apology, as he feels that he presents to the learner the readiest approach with which he is acquainted to that command of the means of the art which must eventually give him the power of setting forth every aspect of sea and sky.

J. H. CARMICHAEL.



MARINE PAINTING IN OIL.

F. L. G. Boettcher

THE STUDY OF MARINE OBJECTS.

IN Marine painting so much of the interest of the subjects depends on the aspects of the sky and the water, that artists devoting themselves to this branch of art must study with the closest observation the endless changes, as well as the settled phenomena of both. In a landscape, the sky or a piece of water may be the weak part of the picture, but if these be redeemed by the merits of the objects and locality, their faults are overlooked. When, however, the sea and the sky are the cause of the incident forming the point of the subject, the artist having only light and shade as his means of expression, his story must be in a great measure written in the shapes of the clouds and the forms of the sea. Thus, in order to facilitate a ready manipulation, attention is recommended to the tints given in the different keys, as by such means any appearance of the sea or sky may be at once described with the brush. Every hue assumed by Nature will be met by the colors herein recommended; but as few persons see Nature precisely alike, practice may suggest other combinations when the student finds himself strong enough to be independent.

As the surface of the sea and every object borne on it are at times in violent agitation, it is not only necessary to describe the movement, but also the changes of form incident to the movement, and hence the utility of a knowledge of forms and their changes to the Marine painter more than to the painter of landscapes or quiescent forms. And every worthy and striking incident should be recorded as rapidly as possible; for the artist may occupy for twelve months

the same position without a second time seeing the same combination. The constant observation of objects in motion will enable the eye to determine their relative distances, and assist the hand to describe these distances either by the gradation of lines or colors. This continual exertion of the memory constitutes in the mind a storehouse of material which at any time may be drawn upon for the construction of the most ample compositions; and the phases of nature are infinite, insomuch that the student need not address himself for guidance to the works of others, but study directly from nature as the only source of originality. To whatever forms his attention may be addressed, though the object be not new to him he will draw it with care, if he be earnest in his practice; and if his memory has been disciplined, he will draw the form with rapidity and accuracy, but to this end the eye, the hand, and the memory must be always exercised together. Copyists, and those who tread in the footsteps of others who have preceded them, are contented with their efforts of imitation, and very often their labors are the results of a long course of anxious instruction. But how continually do we find such aspirants outstripped by the humble genius whose only studio is the free school on the "glad waters" amid the ever shifting scenery of a stormy sky. The essays of the latter will be all original, but the other will never make a forward step on his own account.

In working imaginative compositions from Marine material, the entire process is based upon the appeal to nature through the impressions of the memory, and in proportion as these are redundant and accurate will the result be successful.

If the student love the art he will also love the labor, and strengthen his hand by constant practice and his observation by continual exercise. He will soon learn that the picturesque is not a quality attaching only to large and important objects, for in skilful hands we frequently find that which is comparatively the least important feature of the composition playing a conspicuous part in the picture.

There is therefore no object unworthy of a place in the sketch-book from the stately three-decker to the humblest cock-boat, not only the mighty wave, but the minute ripple—the stranded bark, the broken drift wood—not only the grandest forms of the clouds but the smallest shapes of the flying scud. Any small objects drifting on the waves or lying near high water mark may serve as points of light, or dark, or color, such as buoys, bungs, broken baskets, or even decaying vegetables. Thus in gathering experience, a various category of items will present themselves to notice in Marine sketching. But the student must begin by being diffident of his powers and critical of every effort he makes, with a determination that each successive essay shall be superior to the former. The sketch-book of the Marine painter should be an abundant and various reportorium. Much of the subjects that he treats is but momentarily seen, having therefore no resource but his memoranda he cannot have too many of these aids to help him to truth. He does not, as the landscape painter, find pictures before and around him—permanent in form and composition. He must draw largely on his memory and imagination in order judiciously to dispose the material he collects, and upon his taste and feeling depends entirely his success. If his resources be limited, he will become monotonous and mannered, the greatest artists have given their attention to what may be called trifles, insomuch, that the removal of some apparently inconsiderable item from their well considered composition would disorganize the whole arrangement.

In a treatise of this kind it would only embarrass the learner, and retard his progress, to address to him propositions of abstract theory. The precepts and cautions with which we precede our course of practice are, therefore, few and simple.

PRELIMINARIES.

Before proceeding to practical instruction, there are some observations necessary which, as being applicable to all the lessons, it is thought should precede them; in the first place to avoid repetition, and in the second to impress them on the mind of the student in a more distinct form than could be given to them as incidental precepts. The finishing processes, technically known as scumbling and glazing, are used, the former to give delicacy, the latter to give transparency and force. The value of these operations will be acknowledged after one or two trials. Another very important consideration is breadth, a principle to which the lights and darks of a picture should be subservient, and this calls the attention of the student to light and color.

SCUMBLING AND GLAZING.

The hardness or undue strength of any part of a picture may be reduced by scumbling, that is by working over the part with half dry color mixed with white, and so thin in consistence as not to disturb the drawing or destroy the color beneath. The best result of scumbling is atmospheric effect; therefore it should be employed as little as possible in foregrounds, as it subdues brilliancy which is a quality necessary to near objects. The vehicle for scumbling may be compounded of turpentine with a few drops of copal varnish, or oil; water will also mix the same.

Glazing is working over portions of a picture that require force and depth, with transparent color thinned by vehicle. It is indispensable to the finish of all pictures as it produces a quiet transparent richness that could not be

obtained by any other means; for solid color cannot give the same natural truth and liquidity.

Some artists glaze more than others, some upon forms solidly painted, others on thinner bases, but it is generally considered that a glaze is best borne out by solid painting.

The vehicle for glazing is composed of one-third drying oil, one-third mastic varnish, and one-third copal. It must be the study of the beginner to use as little as possible of this vehicle, as the colors change in tone when used with too much. The lights can always be recovered by wiping off the glaze while wet.

BREADTH.

As "breadth" is one of the great principles of art, and without it no picture can be agreeable to the eye, it is necessary that this quality be secured. By breadth is meant a treatment that suppresses or generalizes unimportant details, which if made too conspicuous would enfeeble the proposed effect of the work. It is indispensable that details should be cared for, since in them character so largely resides; thus it is not the omission of detail that in anywise promotes breadth, but the proper method of dealing with minute material. A picture painted with truth and freedom does not importune the eye with its detail, but it presents an effective and well harmonized whole, unbroken by the crude spottiness of detail to which too much importance may be given, yet there may appear in it the rust on the head of a nail, or the most minute characteristic of any small object, without disturbing the breadth of the work.

In breadth of treatment Vandervelve is admirable, and not less excellent are Standfield and Cooke, in whose works

even the smallest objects appear, but they are so skillfully made to keep the places assigned them, that they in no wise disturb the repose of the picture.

Detail and minutiae are necessary to description and character, and therefore they cannot be overlooked, but, on the contrary, are entitled to every respect. Minute material may be in itself insignificant, but in its place it is contributive to the descriptions of the composition as allusive to peculiar objects and localities.

It frequently happens that the painter dwells upon some favorite "bit" in his picture from its being satisfactorily realized, and thus very like nature. It may possess valuable quality, but if it be not the principal point in his composition, it will, from its prominence, very much reduce the importance of the main feature and injure the breadth of the whole. The artist must therefore modify his favorite passage in order to render it, like the other minor and contributive passages, subservient to the principal object or agroupment.

Supposing the subject to be a sea-port, or a harbor, containing masses of shipping, boats, &c., it is not necessary that the details of the houses, as the tiles, bricks, &c., should be individually defined. The forms must be rendered with scrupulous exactitude, and described with a nicety just sufficient to indicate the materials of which they are constructed. To the principal object in the view, that on which it is intended the eye of the spectator shall at once fall, all others must yield place; that is they must not be brought into emulation with it by priority of place, force of tone or nicety of painting. Thus, when the eye rests on the work and all is subordinate to the principal, a great desideratum is gained.

LIGHTS AND DARKS, GRADATIONS AND FOCUS.

The principal light in the picture, whether bright or subdued, should always maintain its precedence in tone and size—so necessarily all other lights are subordinated. The shape and size of principal lights may be varied, but the inferior gradations must never be allowed to interfere with the principal. These pictures in which the dominant form is light are more grateful to the sense than those in which the principal form is dark, supposing always the work to have been judiciously conducted. As the dispositions of the lights and darks in a picture constitute so much of its value, too much attention cannot be given to this part of the study. It is from the shade that the lights acquire their brilliancy. The light passages are those in which the full force of color prevails, whereas the best characteristic of shade is repose, which must not be disturbed by violent contrasts. Attention to gradations will lead to a successful system of focussing, and attention to the relations of lights and shades will secure brilliancy and transparency.

TO PAINT LIGHT.

As the sun at mid-day and the objects suffused with its light appear white—white will be the color that will at once suggest itself to represent the sun and its light; but it would soon be discovered that the desired effect could not be thus produced, as the result would be cold and raw, forcibly demonstrating how ineffective is the purest white in the representation of sun-lights.

Sun-light must be painted by tints slightly prismatic, composed of red, yellow and blue that obviate coldness and realize aerial effects. A judicious use of the three primary

colors will always produce harmony whatever be the subjects to be treated; thus from the following tints may be produced the brightest sun-light with gradations to the lowest compounds in the scale :

No. 1. Naples yellow or cadmium, vermillion, and cobalt, for the higher lights.

2. Raw sienna or brown ochre, vermillion, madder lake, and French blue or ultramarine.

3. Light red or Indian red, brown ochre, and indigo with ultramarine.

4. Raw umber, madder brown, and indigo with a little burnt sienna.

5. Burnt sienna, madder brown, and lamp black.

6. Burnt umber, madder purple or burnt lake and black.

As the whole of these colors are either positively red, yellow or blue, or have tendencies to the broken and reduced tints of these colors, they may in their relations be said to constitute a prismatic scale of color whence are producible the brightest and deepest tints, variable as may be required. A scale with other colors still prismatic in practiced hands will answer any purpose.

GENERAL REMARKS ON COLOR.

Marine Painting is based on principles identical with those of all other branches of painting. The sentiment proposed, whether cheerful or gloomy, humble or exalted, is conveyed to the mind in a sea-piece by the same means as in other departments of art; and for success there are equally necessary great imaginative power, quickness in the apprehension of natural truth, and manipulative skill to seize the combined and transient effects of sea and sky.

It is therefore necessary to select an effect such as according to the judgment and taste of the artist may be most felicitously carried out. If the subject be one from which sunlight is not excluded, the warm colors will prevail in the lights, which should be rendered as luminous as possible. Any of the yellow, red or orange colors may be displayed in all their varieties, but in the breadths of the lights, only small portions of cold tints should be admitted, and the blacks, blues, browns, and greens should be reserved for the shades.

The work will be more agreeable and be qualified by greater breadth, if the lights be kept well together, yet for the sake of harmony and the diffusion of the colors, portions of cold color should be carried into the warm passages and *vice versa*. But this must be done cautiously, the proportions of opposing color carried into the greater masses must be small, lest the breadth of the composition be broken. The repetition of the most brilliant tints among the lower tones, and of the darks among the higher lights should be in proportion at an inverse ratio to their power.

In the distribution of lights and darks, marine pictures require the utmost delicacy of treatment, in order that the ships and boats which they represent may not look isolated, unsupported or cut out. A preparatory sketch in black and white, if the lights and darks be judiciously disposed, will look well as an arrangement of light and shade even if contemplated upside down. With these preparatory observations, which it is to be hoped will be found easy of application, we proceed at once to a series of practical lessons.



OFF LITTLE YARMOUTH, ISLE OF WIGHT.

FIRST PAINTING.

H. Begin with the sky, by laying in with ultramarine or cobalt, gradually weakening the color as approaching the horizon.

G. The clouds in the light parts are painted with a small quantity of Cologne earth, madder lake and cobalt, with, of course, the proportion of white necessary to reduce the tint to its proper tone.

M. For the distant sea, lamp-black and cobalt, with purple madder, just sufficient to reduce the cold tone of the former combination.

I. & J. The higher parts of the foresea are laid in with the same colors as the distant sea, with the addition of a little raw sienna where the light penetrates the water up to the thin crests of the waves, the light sides of which must be made out with touches of the same color as the sky.

Q. For the distant land, cobalt or ultramarine and purple madder. *CM*

F. The middle distance is painted with the two colors last mentioned with the addition of yellow ochre. For the trees, less of the ochre and more of the ultramarine, or cobalt and purple madder.

P. For the lights of the houses, quays and forts, madder lake and yellow ochre always reduced to the necessary tint with white. The shaded parts are painted with the same colors with the addition of cobalt, a little lamp-black, and for the trees, a little burnt sienna.

E. For these passages the same colors are employed, but richer in tone, so as to remove the houses to a distance and produce atmosphere. The hulls of the vessels are painted with lamp-black, Cologne earth, and a little madder purple mixed with white to the tone required.

O. For the land in shade, the same colors as the light

passages, but the madder purple and the cobalt preponderate.

A. This dark sail is colored with madder lake, raw sienna, and mummy mixed with a little lamp-black. The receding parts which contain less warmth if affected by reflection from the sea and sky, are painted with the same but with the addition of a little white. Patched sails may have many varieties of tint, as also may reef points, ropes, &c., but it must be remembered that the shade is always colder than the light.

C. The hull of the boat is laid in with mummy, black, and bitumen in equal parts, but where the deepest shades appear the colder colors must prevail, in tints composed of black with Cologne earth and blue. The lights upon the round parts are received directly from the sky, and must be painted with the same colors, but much modified; by such means harmony is obtained. The reflected lights are constituted, of one-half of the color of the reflected object, and one-half of that which receives the reflection.

B. The light sails are colored of a tint composed of vermillion, madder lake, yellow ochre, and white; for the shaded sides add Cologne earth, cobalt, and madder purple.

D. For the mast of the wreck, Cologne earth with a little madder brown may be used for the dark parts, with, for the lights, the addition of white as may be considered necessary.

K. The top may be painted with the colors prescribed for the boat, and touched upon in the lights with a little change of color such as may be made by the addition of terre-verte, burnt sienna, and white. For the reflections in the water, the colors are those of the objects themselves, but always a little colder.

N. The trees are treated as those in P.

The figures near the foresea may be painted with all the variety that the palette affords, provided gaudiness be avoided, and the shaded points be kept colder than the lights.

SECOND PAINTING.

Should the sky appear hard and require aerial tones, it may be scumbled with white, blue, red and yellow.

Where warmth is required, more of the red and yellow may be used, but where it may be required to be cold more of the blue must be used; but these colors must never be employed so as to give the sky any perceptible greenish tint, which is easily prevented by adding a little more red to the white and blue. Should this become too purple, yellow may be used to rectify it.

When a sufficient expression of atmosphere has been obtained, the highest lights of the clouds may be left for the last painting. Any degree of hardness in the sea may be remedied by scumbling with the same aerial tones as those used for the sky.

Any undue coldness in the middle distance of the first painting will be rectified by a tender glaze of Cologne earth with a little madder lake, or lamp-black with madder lake. The dark passages of the foresea are glazed with a little bitumen and mummy mixed. These colors, when mixed, will dry and never crack.

The light parts of the water are glazed thinly with raw sienna and cobalt, and the highest lights will require the same tints as those of the light parts of the sky.

If it appear that these glazings have too much subdued the general tone of the lights, any proportion of the glazing while wet may be rubbed off either with the finger or a clean rag.

THIRD PAINTING.

In finishing the picture, it is desirable to realize all the crispness and sparkling character of nature. If necessary, those parts not sufficiently atmospheric may be re-scumbled, and those passages requiring depth and power may

be glazed again, and upon both this scumbling and glazing crisp lights may be touched.

On rocks, the palette knife is employed with advantage to deposit particles of color on the lights. For this purpose the knife is superior to any brush as it leaves the forms sparkling and indefinite. The finish of a picture means a treatment which gives proper attention to all the details of the composition, whether in light or shade. But it is positively essential that this finish do not disturb the breadth; every object must keep its place, but preëminence must be allowed to the principal features of the picture.

SUNRISE.

FIRST PAINTING.

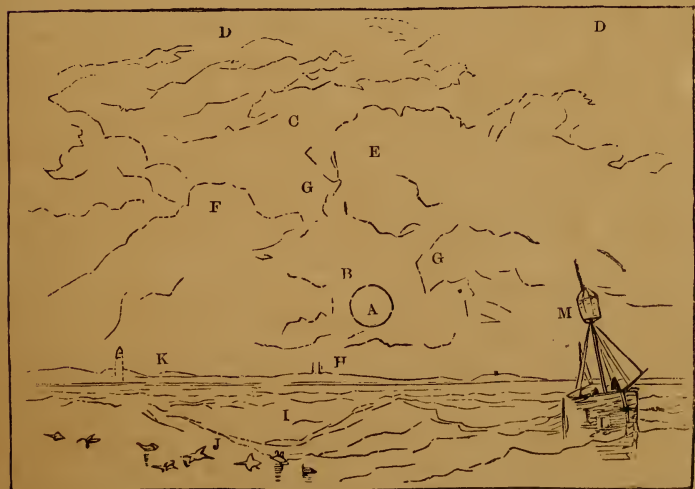
A. & B. The sun must be painted with Naples yellow and white. The sky immediately round the sun with the same tint somewhat stronger.

C. Add a little vermilion to the yellow and white and a very small proportion of cobalt, but care must be taken that the result inclines neither to green nor to purple.

D. Increase the cobalt and diminish the yellow to all but omission. The red is introduced with great caution lest a purple hue be produced.

E. For the dark parts here, the tint is made of cobalt, lamp-black and vermilion, and for the lighter parts more of cobalt and vermilion with a proportion of yellow, but only enough to reduce the purple where it may appear.

F. For these clouds the same colors are employed as those in E, but with a little more of yellow and red and less of the blue and black.





G. All the lights in the clouds are painted with Naples yellow, vermilion and white; a tint which is blended with the grays by nearly omitting the yellow and using more of the cobalt and vermilion.

H. The same colors are used here as in the lights of the clouds with a little of the gray of the sky to avoid monotony.

I. Cobalt, lamp-black, vermilion, and a very small proportion of yellow to counteract any tendency to purple. The light touches will be made with the same colors as those of the edges of the clouds, but rather colder.

J. The light portions here are the same colors as the sky near the sun. For the shading of the light waves, lamp-black, cobalt, raw sienna, with a little vermilion may be added to the above, and the highest lights of the waves are painted with the same colors as the sun.

K. The darker parts of the distant land are painted with cobalt, vermilion, and a very little Naples yellow. The lights are worked in with the two warmer colors, omitting the cobalt.

L. The color of the vessel may incline strongly to red, as also its reflection. It will, therefore, be laid in with burnt sienna, madder lake, and lamp-black; the great proportion of the last color being employed in the shaded parts. The lights reflected into the shaded parts are painted with black, white and burnt sienna, the two former colors predominating, because all these reflected lights are so much colder than the lights from the sun.

In painting such vessels, there is a field open for the exercise of taste and fancy in the representation of the green copper, and here and there the strong reddish orange tint of rust; even the brightest tints of the picture may sparkle here and there in representation of dripping and trickling water; but it must always be most carefully observed that the higher gradations in shade must partake more of gray than those of the proper lights.

M. The lantern must be as bright as the sun, but colder in color.

SECOND PAINTING.

When the first painting is dry, wash the picture with a sponge dipped in clean water, and dry it with a cloth before commencing the second painting.

Any incidental crudity or hardness in the sky is to be subdued by means of a scumbling with a mixture of white, Naples yellow, and vermilion on those parts that are to remain warm. The same colors, with the addition of cobalt, will serve to scumble the hard parts of the dark clouds.

Any necessary sharpness at the edges of the clouds may be given with the tints with which the clouds were painted, viz.: Naples yellow, vermilion and white; and for the distant land and light-houses the same treatment may be observed.

The dark parts of the water in the middle distance are to be glazed with lamp black, cobalt, very little madder, and the smallest proportion of mummy. Should the glaze lie too heavy on any of the lighter parts, it may be rubbed off with the finger or a piece of clean rag.

The shaded parts of the foresea may be thinly glazed with a little mummy, raw sienna and cobalt, keeping the darker sides, more particularly just under the sun, richer in color than the lights on the tops of the waves. By such treatment the water appears to have the light from the sun passing through it, as it appears in nature.

THIRD PAINTING.

Wash the picture when dry as before, and by renewed scumbling and glazing, where necessary, proceed to give to the work its ultimate tone and harmony.

By scumbling, atmosphere is represented; and parts that are too prominent and substantial are made to recede.

By the glazings, depth, brilliancy and power are ob-

tained where objects are to be brought forward. If in either of those processes any of the detail of the work should be lost, it may be in some measure recovered by the use of a scraper or a knife. Should this means fail, the parts obliterated must be repainted.

A MISTY MORNING.

A. Is painted with cobalt, light red and white, with a minute portion of yellow ochre.

B. The same colors, but more of the yellow ochre and light red, and less of the cobalt.

C. The same colors as A with more white and cobalt, but less of yellow and light red.

D. The same as B, but made a little colder with cobalt. These colors must combine here so as to produce a prismatic effect. None must predominate, but all must assist in the production of variety.

E. The same colors as the last, but with more cobalt and the addition of some lamp-black, to which add a little madder and yellow in quantity less than the black.

F. The same as E, but with a little more white.

G. The land, light-house, castle, &c., may be painted with the same colors as those used for the dark clouds. For the lights the same colors as those used in B, but somewhat stronger.

H. The distant sea is made out in the darks with lamp-black, cobalt, and a very minute proportion of madder. The lights are produced by the addition of white to the same colors.

I. The same colors as those in H, with the addition of a small portion of brown ochre.

J. The colors here are the same as those in G.

K. The same as I, but with somewhat more warmth.

L. Lamp black, cobalt, madder, and a little brown ochre.

N. The shaded sides of the light water are painted with raw sienna and cobalt, the lights with cobalt, madder and a little yellow ochre. The light crests are almost pure white, inclining to the tint of lightest colors in the sky.

M. Black, a little bitumen and mummy, with a small portion of madder brown and very little cobalt.

O. These rocks are made out with madder brown, burnt sienna, black, and white for the shaded parts; for the darkest parts bitumen and mummy are added, and the white omitted. The lights may be painted with brown ochre, burnt sienna, terre verte, and black, more or less mixed with white.

P. The water will be of the same hue as the sky, but rather colder and somewhat stronger. The reflections will contain much of the color with which the reflecting objects are painted, but somewhat colder.

Q. The shaded sides of the light rocks are painted with lamp black and burnt sienna, with touches of purple madder mixed with bitumen and mummy. The lights are laid in with yellow ochre, madder, and small portions of purple madder well diluted with white. Among these rocks a rich variety of color may be introduced. Should any parts become obtrusive they can be glazed down.

The second and third paintings may be conducted as in preceding lessons.

A STORM AT SEA.

FIRST PAINTING.

Commence at A with a tint composed of yellow ochre, madder lake and cobalt, reduced with white







B. The same combination, but less of yellow and more of madder and cobalt.

C. The yellow is here omitted, the cobalt with a little madder only being used, care being taken to avoid a purple hue.

D. For the dark parts of these clouds, Cologne earth, madder and cobalt, with white of course. In order to secure a variety of hue, each color may in turn preponderate in different parts, but no passage must ever be worked so dark as to become opaque. If the eye cannot penetrate the portion thus painted, it is not sufficiently atmospheric.

E. For the light clouds the tint may be composed of yellow ochre and madder, with a large proportion of white, and should the light clouds become hard or too positive on the eye, a very small portion of cobalt may be added.

Care must, however, be taken to avoid any tendency to purple or green. Should the latter color be at all apparent, it must be counteracted by red; and if purple becomes prominent, it must be subdued by yellow.

F. These clouds in half light may be painted with yellow ochre, madder and cobalt. The yellow must be used only in such a quantity as will prevent the blue and madder falling into purple.

G. The colors here will be the same as those employed in F, with a little Cologne earth added for the darker parts. The whole of the highest lights will be made of yellow ochre with a little madder, but toward the horizon they will be warmer than in the upper field of the picture.

H. The distant sea will be painted with cobalt, madder, and yellow ochre, but of the two latter very little for the shaded side of the waves. The lights will be of the same colors as those of the sky, but a tone colder.

I. The dark parts of the water will be painted with a tint composed of bitumen, mummy with black, cobalt and a little madder.

SECOND PAINTING.

After the picture has been washed as already directed in former lessons, the sky, if necessary, is to be scumbled in the manner described in sections Nos. 1 and 2, employing colors that will harmonize with those of the first painting, and remembering that the feeling of this picture is not so cold as that of No. 1, nor so warm as that of No. 2. If scumbling be necessary, the pearly tints composed of blue, madder, and a little light red will be most suitable.

The dark parts of the sea in the middle distance may be glazed with lamp-black, cobalt, and a little purple madder.

As approaching the foresea the purple madder may be omitted, and a mixture of bitumen and mummy substituted, but used only sparingly. Whenever crispness and decision are necessary, the part must be retouched, but with caution to avoid blackness and chalkiness.

THIRD PAINTING.

When the first and second paintings are perfectly dry, the picture must be washed. Should it not be so powerful in effect as may be desirable, the shaded passages may be glazed again, and even a third time, but the work must never be permitted to become opaque.

The retouching will commence with the sky, the forms of which, where necessary, may be confirmed or broken, according to the feeling of the artist. Every form must be carefully finished even although it be in shade, for on this realization depends the quality of the work.

The floating wreck, ropes and sails must be made to glisten and sparkle as if wet, and every part must more or less partake of the color of the water, a result which may be attained by minute touches, darker telling in the shades,





and lighter telling on the lights, whereby the breadth of the work will be promoted.

A STORMY SUNSET.

FIRST PAINTING.

To the last composition another effect may be given by varying the coloring.

To effect this, the different parts, according to the references of the key, are commenced as follows:

A. Will be laid in with yellow ochre and white, with a very little Naples yellow.

B. Yellow ochre, a little vermillion, and white.

C. Yellow ochre, a little vermillion, and less of cobalt, mixed to a tint in which neither of the three must predominate.

D. For the clouds, a little Indian red, cobalt, and white, with the addition of a little yellow ochre, merely to prevent the tone from becoming too purple.

E. The same as D, but not so strong.

F. Yellow ochre, vermillion, and cobalt, with white, the blue slightly prevailing.

G. The same colors as F, with rather more of the yellow ochre and vermillion, and less of the cobalt.

H. Cobalt and white, with a very little vermillion and yellow ochre; the bluish tints to predominate.

I. Cobalt, a little lamp-black and white, with a small quantity of madder lake and raw sienna, without allowing either of the two latter colors to prevail.

J. Cobalt, lamp-black, and white, with a little bitumen.

K. The same as I, but not so deep.

L. Yellow ochre, cobalt, vermillion, and white; the bluish tone to predominate.

M. The same as I, with the addition of a little bitumen.

N. Yellow ochre and white, with a little vermillion for the light. For the shade of the sail, madder purple, lamp-black, and a little burnt sienna.

O. White, raw sienna, and cobalt, with the least portion of madder lake, allowing the bluish to prevail at the sides of the waves in opposition to the light.

P. Burnt sienna, black, and madder purple, with a little white.

Q. Yellow ochre and Naples yellow, with white for the high lights; and for the shaded side, add madder purple, bitumen, and black.

The distant ship may be painted with cobalt, vermillion and yellow ochre, allowing for the hull the deepest and coldest tone.

The pieces of floating wreck may be painted with Cologne earth, the lights being touched with tints made of white, yellow ochre, madder purple, and cobalt, varying the tones as much as possible.

SECOND PAINTING.

When the dead coloring, as the first painting is called, is quite dry, wash it with a sponge and clean water, after which dry it carefully with a clean rag.

The whole of the first painting being considered to have been laid in with sufficient solidity, the process of the second painting will consist principally of glazing, and especially in those parts requiring transparency.

For the distant sea, cobalt and lamp-black may be used, and in approaching the foresea raw sienna may be employed, and in the reflections a little bitumen.

The sail may be glazed with madder purple and black, with the least bit of yellow to prevent the over prevalence of the purple.

For glazing the pieces of wreck, madder purple and bitumen may be used, and retouch on the lights that have been too much subdued by the glaze.

THIRD PAINTING.

The finishing consists of giving increased freshness to the lights and transparency to the shades; the picture having been again permitted to dry. The utmost care, however, must be taken to avoid any chalkiness in the lights, or blackness or rustiness in the shaded parts. Should it happen that any of the passages become too hot, this is to be remedied by working carefully into them with grays.

STORMY SKY WITH SUNSHINE.

Having determined and sketched in the composition, those clear parts round and near the sun (if the sun be introduced) will be painted with yellow ochre, vermillion and cobalt, forming a tint neither yellow, red, nor blue, but mixed to a pure, pearly, prismatic hue. The sun may, or may not, appear.

In departing from proximity to the sun the proportion of the yellow must be diminished, but yet sufficient must be retained to subdue the tendency to purple in the tint composed of red and blue. In advancing further from the sun, the yellow ochre may be entirely omitted, when so much only of the red may be added as will prevent the blue from becoming too positive.

For the high lights of the clouds the tint will be formed of red, yellow and white. For the dark parts of the lighter clouds, cobalt may be added to the colors just mentioned; a combination that will afford every variety of tint by the addition of more or less of any of the colors named.

For the darker clouds, lamp-black and a little Cologne earth may be added. With these colors, every variety of

atmospheric tint may be obtained, by so adjusting the quantities as to permit one or the other to preponderate, according to the required tone and tint, warm or cold.

The distant sea is laid in with cobalt, lamp-black and white, mixed to the required strength. In approaching the middle distance of the sea, a small quantity of bitumen and mummy may be added; but these two colors before being blended with the others should be mixed together, as the bitumen assists the drying of the mummy, which alone does not dry readily.

When the water of the middle distance is laid in, the light parts of the foresea may be painted with the above mixture of bitumen and mummy, with a little cobalt and plenty of white; a compound that will produce a neutral and luminous gray green, well adapted to receive the lightest touches.

For the darker parts of the near water, cobalt, bitumen, mummy, and lamp-black may be used in the strength of a deep middle tint.

When the sea has been thus far painted, and the surface is yet wet, wherever the waves or forms may require any stronger markings, these may be made of the tints just described according to the strength required, with care that the shaded sides of the waves are kept more luminous and richer in color than those parts on which the half lights fall. In the shaded parts of the lighter waves, a little raw sienna may be added to give luminous quality, and the lights may be touched on with pure white, or white and cobalt. If the sky be very rich, a little of the same color may be added to the lights in the water.

EVENING. A CLOUDY SKY.

A. The sun is laid in with Naples yellow qualified with vermillion and white.

B. The atmosphere round the sun may be described with yellow ochre, vermillion, and a little cobalt with white.

C. Here the dark parts are painted with cobalt, madder, a very small proportion of Cologne earth, and white.

D. Cologne earth, cobalt, and madder, with white.

E. The same as the last, but more of white.

F. The sea at the horizon is painted with the same colors as D, and the distant objects still with the same.

G. Raw sienna, lamp-black, with a little cobalt and madder.

H. The raw sienna is here in a diminished proportion as more gray is required.

I. The lightest part of the sea is laid in with the same colors as G, but with more of white. All lights that fall upon the water must be painted with the same colors that are used in C, namely, the sky colors.

J. Those parts of the sails of the ships that are in shade must be painted with lamp-black, madder, cobalt and a small proportion of brown ochre. Where the half lights occur they are represented with more of the ochre and white, but less of the other colors.

K. For the sails and hull of the nearer vessel the colors are yellow ochre, madder, and lamp-black. With these colors the sails may be shaded. The colors for the lights are yellow ochre, madder, and more white, but no black.

L. Burnt sienna, madder, Cologne earth, and white are used for this tanned sail in shade.

M. Here must be added to the above colors, bitumen and mummy for the deepest parts. The lights must be worked upon with terre-verte and white, bitumen and white, and lamp-black and white.

N. In painting the boat, no white is to be used at first. It is to be painted with mummy, bitumen, and black, and

this tint must be worked upon for the half lights while wet, with the colors used in M. The colors to be used for the figures, buoys, and pieces of wood are left to the discretion of the painter, who will be guided according to his feeling as to whether contrast or affinity of hue may be desirable.

As processes of second and third paintings have been already described, it is enough to remind the student that the methods to be pursued here will be nearly the same as in the preceding lessons.

MOONLIGHT. A SHIP ON SHORE.

THE FIRST PAINTING.

A. The moon may be painted with yellow ochre and white.

B. Brown ochre, white and black, with cobalt.

C. The same combination with a greater proportion of brown ochre, but less of the black and cobalt.

D. Cologne earth, black and cobalt. The brown ochre is omitted except for light edges.

E. In descending, the tints are colder. Cobalt and black are therefore the prevalent colors.

F. Nearly the same as C, but more of black and cobalt.

G. The same color as that of E, but rendered lighter and colder by the use of more blue.

H. The same colors as the moon—yellow ochre and white.

I. The top may be laid in with black, bitumen, mummy and madder brown; touching the lights with the same colors as those with which the moon is painted; for the bowsprit the same.



J. For the hull the colors may be bitumen, madder brown, and lamp-black. The lights to be touched upon this will be composed of a little mummy, lamp-black and white. The reflections may be painted with the colors used for the hull, with the addition of a little indigo.

K. For the deep shadows of the hull, the bitumen and madder brown must be strong, thinned with black; but they must be left transparent.

L. The same colors as the sky, having the lights made of a little yellow ochre and cobalt, with white.

SECOND PAINTING.

This lesson consists merely of scumbling in soft pearly grays where there may be any want of atmosphere. Those parts that are deficient of depth and transparency may be glazed; and the glaze may be touched into while wet, with half and quarter lights.

The processes of the second painting may be repeated in a third painting, and should the work fail in force and finish, it may yet be retouched until it be satisfactorily completed.

Although the effect be that of moonlight, the finish must be as careful throughout as if it were a daylight subject. The atmosphere especially must be well considered; and although in such a subject there must be a proportion of indefinition, those lines which do appear must be accurately rendered.

In moonlights there is more brown than in daylight pictures, yet but a small part of these browns must appear as browns, but must be subdued and superceded by being painted into with black and white, terre-verte and white, and yellow and white. The moon and its reflection are of course the brightest spots in the picture; but although they are so, they must be kept in their places by strong contrasts of light and shade, for space is as necessary to a moonlight subject as to the brightest daylight.

TO PAINT CALMS AT SEA, OR IN RIVERS.

The sentiment of this phase of nature being tranquility, everything in the picture should suggest peace and perfect rest; and the picture will be the more complete with suggestions of brightness and cheerfulness. Thus the whole of inanimate Nature, as the water and the sky, will be in perfect repose, and the former bright with the lights of the sky overhead, and susceptible of all degrees of reflection from the deepest to the most tender.

Supposing the subject to be a calm under morning sunlight; the sun, as in other cases, will be painted with Naples yellow and white, and the sky immediately round the sun may be painted with the same colors, but somewhat deeper. As receding from the sun the color may be further deepened by the addition of a little vermilion and a little cobalt to the yellow and white, and, further, to widen the circle the cobalt must be increased and the yellow diminished. In the use and mixture, however, of these colors, every care must be taken to secure a perfect harmony, to the entire exclusion of any approach to purple.

The darks of the clouds are painted with cobalt, vermilion and lamp-black in various degrees. The middle tones are painted with different degrees of cobalt and vermilion; any appearance of purple being reduced by a small proportion of yellow.

The scale of tints producible by these colors may be raised or lowered according to the feeling of the painter, and it need scarcely be observed that in painting a calm there should be in the sky no dark so strong as to contain any menace to the repose of the scene.

The lights of the clouds may be painted with Naples yellow, vermilion, and white; and these lights may be carried down to the lower degrees by the omission of the yellow and a slight increase of the cobalt and vermilion.

The bright sea distances are painted to harmonize with the sky near the sun, therefore the same colors are used,

the flatness being broken by the introduction of some of the tender grays of the sky. The foresea is approached with tints of cobalt, lamp-black, vermillion, with as usual, to guard against purple, a little yellow.

The nearest parts are painted with the same colors. Any incidental shades are put in with lamp-black, cobalt, raw sienna, and a little vermillion.

The succeeding painting of the subject will be conducted much according to the rules already given. Much will have to be done in strengthening lights and darks, and this will be effected by the same colors already employed. The light portions of the sky will be softened and corrected by scumbling with white, Naples yellow, and vermillion, where warmth is to prevail. Any undue hardness in the darks of the clouds may be reduced by the same, with the addition of cobalt.

The glazings for the water will consist of lamp-black, cobalt, a very little madder, and a very small proportion of mummy, and the shaded passages of the foresea may be thinly glazed with a tint made of raw sienna, cobalt, and a very little mummy.

The colors for any shipping or boats will be the same as those prescribed for vessels in preceding lessons of this work.

In agitated water the surface is a system of forms, but in calms the surface is nothing but a breadth of reflected lights and darks. Thus the painting of these reflections tasks severely the skill of the painter. They should be kept pure and liquid, and according to their depth or lightness, they may serve as subordinate lights or darks. Reflections of dark objects must be a little lighter than the objects themselves.

The important points of the picture must never be so dark or so light as to arrest the eye from passing to the distances. The edges of the clouds and other apparently unavailable lines and forms are made useful in promoting variety and expressing space. Where the edges are lost,

the result is flatness and insipidity; for it is by the firmness of near line and substance that distances are made to recede. As a general rule, in order to carry out perfectly the feeling to be conveyed by a calm, every object in the composition must be at rest.

CLIFF SUBJECT.

FIRST PAINTING.

A. For the distant sky the tint is compounded of cobalt, madder lake, and a very little yellow; but the yellow will be omitted in the clear and cloudless parts, and in its place the smallest quantity of Cologne earth will be substituted. These colors are used with a large proportion of white.

B. The light clouds will be painted with a little madder, yellow ochre, and, of course, white; and where it may be necessary to reduce the crispness or sharpness of the edges, this will be done with a little cobalt.

C. More of cobalt with very little madder is here used.

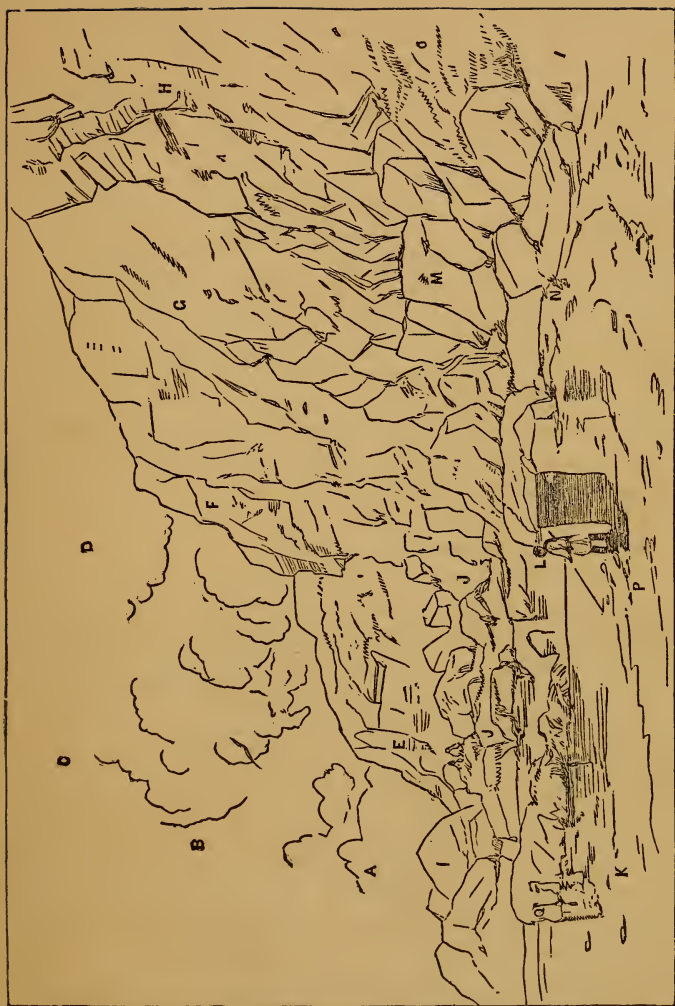
D. Stronger in the blue than in C.

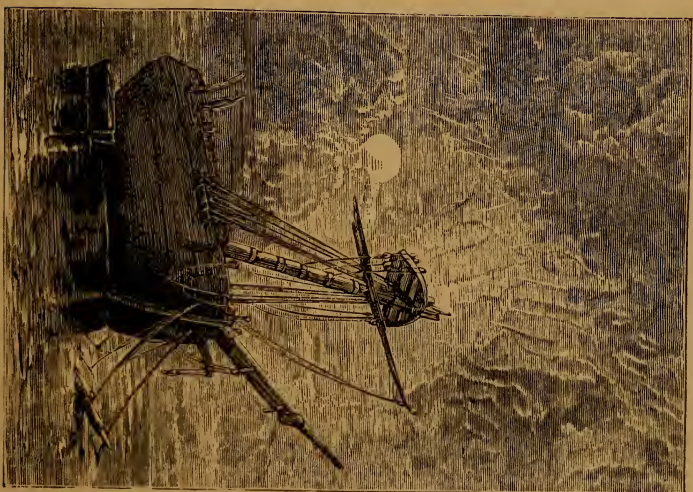
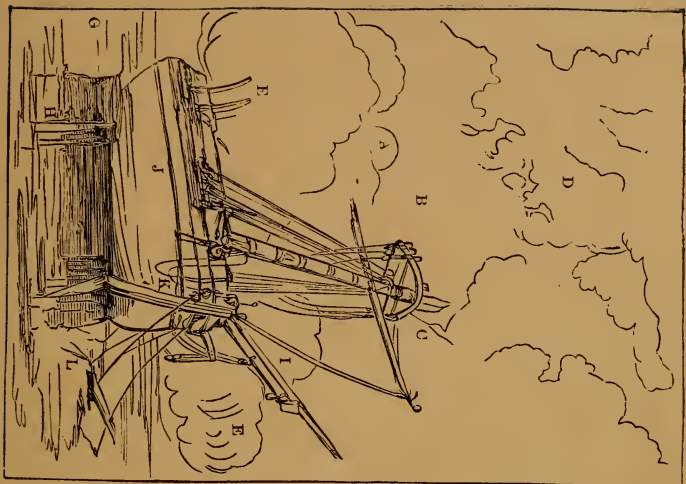
E. The same colors as the sky, but used in greater strength by diminishing the quantity of white.

F. Cobalt, Cologne earth, and madder are here employed for the rocks. The lights of the middle tint cliffs may be painted with the same colors, qualified with a little brown ochre, and heightened with white.

G. The colors here will become local and natural with the introduction of burnt sienna and black to the last mentioned.

H. Burnt sienna, black, madder, and yellow ochre with white, for the shaded side of the rocks. For the mark-





ngs, madder brown will be added. This color with black and white will give all the markings in their various strength.

I. Black, burnt sienna, indigo, and raw umber will yield great varieties of tint for the dark rocks and sea-weed; and it must be remembered that the low tones must be colder than the lights and half lights.

J. For the light rocks the tint is compounded of brown ochre, Naples yellow, and vermillion, and the half or quarter shades may be made out with the same colors reduced by black and cobalt.

K. The colors with which the sky was painted may be used here, but a little colder. For the reflections of the cliffs the colors are the same as those with which the cliffs themselves are painted, but rendered yet colder by the addition of blue.

L. The same as the colors in I, but in order to obtain variety, introduce green here and there in the seaweed.

M. The same colors as those in I with the addition of a mixture of mummy and bitumen. In the shaded sides, cool tints may be introduced formed of indigo, cobalt, and terre-verte with white.

N. This is a portion of wet beach with the actual color indicated as if seen through the water. This is done by first painting in the water, then introducing the warmer colors.

O. Rock and grass. The colors are burnt sienna, yellow ochre, and madder, with white for the light parts of the rocks, the shades of which are painted with the same, qualified with lamp-black and a little bitumen.

P. The same colors as those in N, but with fainter indications of the objects beneath the surface of the water.

Q. Here no white is used, the passage being painted with bitumen and mummy, with a little madder brown. For the shaded parts a little lamp-black may be added. It is necessary here to procure depth, but blackness and opacity must be guarded against. The colors for the lights are yellow ochre, Naples yellow, and oxide of chromium.

SECOND PAINTING.

If the sky require improvement, it may receive a scumbling of pearly tints, and the lights may be retouched with solid color, but only on those parts which come forward. Through the scumbling the lighter parts must appear as if veiled, the result of which, if successfully realized, is beautiful in effect.

If the cliffs of the middle distance look heavy or obtrusive, they may be scumbled with grays made of lamp-black, cobalt, and a little burnt sienna, or madder. If not sufficiently powerful they may be glazed with the same colors. The foreground cliffs and rocks may be glazed and enriched with the full force of the palette.

THIRD PAINTING.

The finish effected generally in the third painting implies looking carefully over all the detail of the composition, in order to convey into the picture as much as may be possible of the truth and character of nature. And again, a second and very especial purpose of this careful survey is that final touching which keeps all the objects in their respective places.

RIVER CRAFT.

As river craft when moored can be studied and painted on the spot, an advantage that cannot be enjoyed with respect to vessels that are most favorably seen under sail, it is recommended to the student that he paint and color these vessels from the reality, as studies of this kind will always be his best guide to assist him in painting them when in motion.



The capricious variety of the characters and decorations of river craft is such as to preclude anything like a comprehensive description within the limits which we have prescribed to ourselves. We can but deal here in generalities, leaving the student to follow out to the best of his ability the styles of the vessels he may meet with in this class of subjects.

A. Into all the following combinations, white enters in degrees greater or less. This sky is painted with yellow ochre, vermillion, and cobalt, which, if no particular color predominate, make a pearly gray.

B. The same colors as in A, but deeper in tone, with a slight preponderance of cobalt.

C. Still more cobalt with very little of the yellow and red; still deep in tone.

D. The houses in the light are painted with yellow ochre, madder, and a large proportion of white. The markings are made with madder purple, and lamp-black. In the shades, more of the black is necessary; in the lights it is entirely omitted.

E. Yellow ochre, madder, and white, with the addition of black for the gradations and markings.

F. The hay or straw is painted with yellow ochre and vermillion. The half shades are lamp-black and white, the markings, madder purple, and raw umber.

G. The tarpaulin is covered with madder brown, and lamp-black, and the lights are made of yellow ochre, black and white.

H. The foresail is painted with the same colors as E, with the addition of a little brown ochre.

I. The hull must be laid in with bitumen, mummy, madder brown, and lamp-black.

J. For the distant sail, madder, brown ochre, and lamp-black.

K. The posts will be laid in with bitumen, mummy, and lamp-black, touched upon with mummy and white, and black and white. Where iron appears it is painted

with madder brown, and cadmium. The high lights are black and white.

L. The water will be of the same tint as the upper part of the sky, with partial reflections. The eddies are painted with white, all pure; the shades with terre-verte, cobalt, and a little mummy.

M. The mizen sail of the near vessel is in reality of the same color as the mainsail, but it will be better that it be of some opposing color.

N. The boat in the light is painted with yellow ochre, white, and madder purple, with a little black under the stern sheets. For the markings, madder brown, burnt sienna, and lamp-black.

O. The foreground boat is laid in with bitumen, mummy, and Cologne earth, with bitumen and madder brown for the markings. The ropes are drawn with Cologne earth, and touched upon where the light falls on them with brown ochre, a little Cologne earth and white.

P. The shade of the stone-work must be painted in with bitumen, mummy, and black; touched into with bitumen and white, and black and white.

Q. For the light stone-work, brown ochre, vermillon, and cobalt. The markings are made with madder brown and black.

The second and third paintings will be conducted as already described.

CONCLUSION.

The six lessons contained in the preceding pages are considered sufficient to assist the artist to a knowledge of the kind of practice which he seeks to acquire. This knowledge might have been conveyed by limiting the first lessons to the painting of some very simple objects with a very

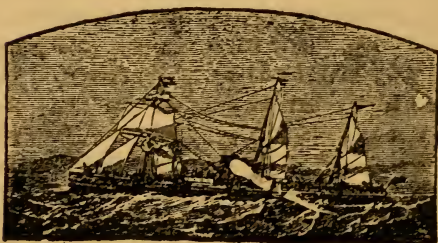
few colors; but it has been found that to enterprising students this method has been tedious and unsatisfactory, as well as tending to an unnecessary protraction of the lessons. As, therefore, a subject has been found to be the best stimulant to the energies, perfect pictures are proposed for the lessons, which, when finished, will always serve for reference as to color, scale, and the relations of tones, until the student shall have outgrown the necessity for such aids. The first as a simple daylight effect is a key to all other like effects, and in some degree the basis on which others are painted. The lessons that follow will be found as comprehensive as any other such course need be, as they contain instructions for painting most of the common objects that enter into marine composition, and also certain of the most picturesque phases of nature.

The studies have been arranged with a view to such a sequence as might occur in nature. "A Sunrise," followed by "A Misty Morning," then "A Storm at Sea," "A Stormy Sunset," and "Evening—a cloudy sky," succeeded by "Moonlight—a ship on shore." In these lessons is described the method of painting water, from the rippled surface to the heavy surging of the most violent storm, as also the sky from the open expanse broken by, here and there, a thin and vapory cloud—to the wild and heavy masses that darken both the sky and sea.

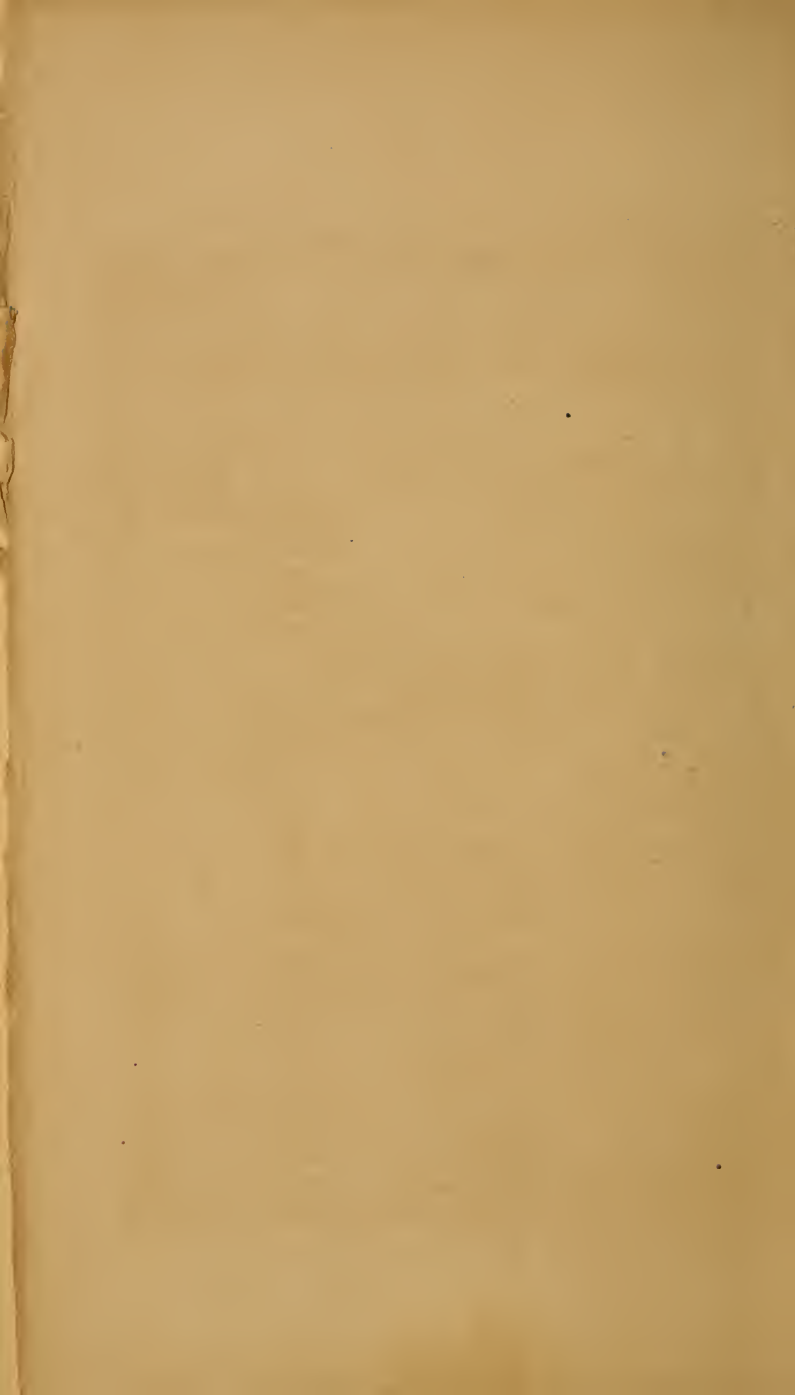
The lessons on Calms, it has not been considered necessary to accompany by a cut and key; as for the painting of any vessels, or boats, that the student may think fit to introduce, ample instructions are given in the course; but the Lessons on River Craft, and the Cliff Scene, are accompanied by cuts and keys, because the details involve passages of form and color that do not occur in any of the other subjects.

Having thus conducted the learner through a series of the most ordinary effects he will meet with in the study of Marine subjects, little more remains to be said that can be of real utility to him in these stages of his practice. It

may, however, happen that his success at first may not be equal to his sanguine expectations. In reference to this, it is to be observed that theoretical precept and diffuse, and consequently embarrassing, instructions are avoided. Abstract principle is limited to the proportion indispensable to assist practice in early stages, and the means of the latter herein open to the learner is the result of a life-time of study and labor. It was a maxim of Sir Joshua Reynolds that success in some degree was never denied to earnest work ; it is therefore hoped that in the prosecution of the foregoing practice the industrious learner will not stop short of the very best results.







AUTHOR'S PREFACE

TO

LANDSCAPE PAINTING IN OIL.

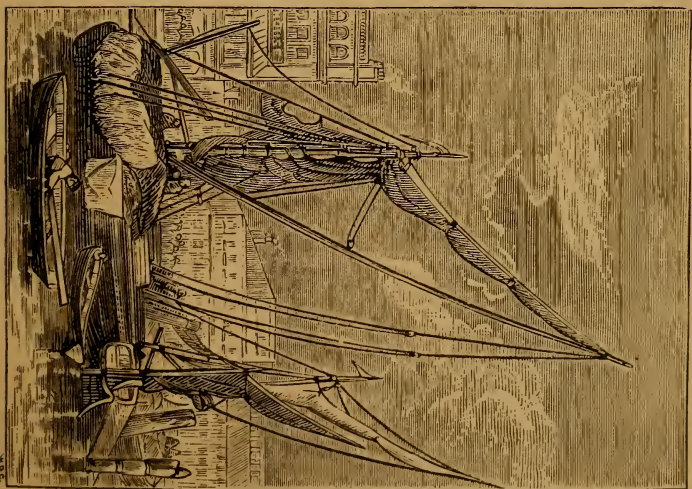
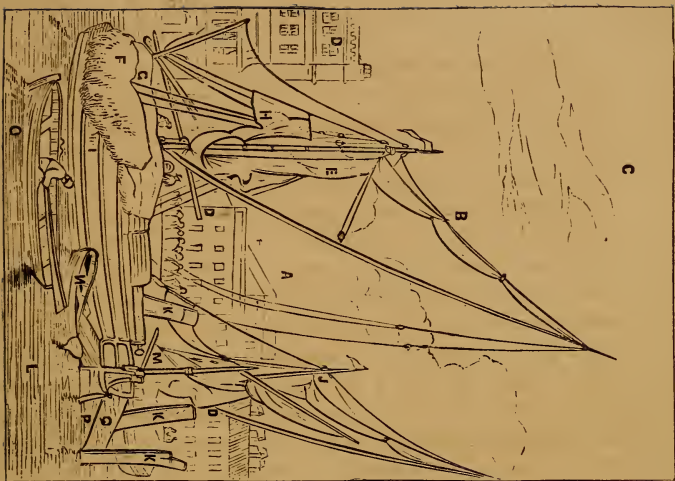
THE following pages treat of one branch of the Art of Oil Painting—that of imitating upon canvas, with fidelity and truth, the varied aspects of nature as they present themselves to the eye in Landscape. It is taken for granted that the pupil is so far acquainted with the general principles of Drawing and Perspective, as to be able to apply them with facility and certainty to the representation, in outline, of a given view or subject. This being the case, he will see principles and rules here laid down, which will place within his reach the power of securing to himself one of the most delightful and agreeable accomplishments he can possess. These rules he will find compressed within moderate limits; but he will find them also to be fully sufficient to ensure no mean proficiency in the practice of the Art, if he will apply himself to the pursuit with thoughtful diligence and patient assiduity.

In order that the subject of Landscape Painting in Oil Colors may be laid before him clearly and methodically, the matter is generally divided into three parts.

The First Part consists of a description of the Implements and Materials used in the branch of Art here treated of. The Second Part contains a concise but clear explanation of the general Processes and Manipulations by which the various pictorial effects can be faithfully represented. The Third Part consists of an Explanation of the Principles upon which a Landscape should be painted, and of the Mode of applying the processes and manipulations described in the previous part.

The just appreciation of the works of the great Masters in Painting is becoming daily more extended. This arises from the facilities which are offered, to all classes, for seeing and studying these works in the National and other collections. One result can hardly fail to spring from this growing taste; and as, in the sister art of poetry, the perusal of the immortal outpourings of the mighty dead has kindled the flame in many a soul, which else had been silent, so it will not be unreasonable to suppose that many an eager desire will be excited to attain some excellence in the Painter's Art. To help the young aspirant in his first attempts is the object of the following pages. They are written with great care as to their plainness and perspicuity; and the rules and directions are, in all instances, either the result of extensive personal experience and observation, or are gathered from sources unquestionably to be depended upon. It appears to the Editor that it is impossible to over-rate the advantages which must attend the encouragement of the study of the Fine Arts among all classes of society; and he trusts that he may be pardoned for hoping that his little work may find its way into the hands of the young of all ranks. The humanizing influences of Art he believes capable of conveying unmixed pleasure; and he will be more than thankful if he shall have been the means, through these pages, of adding to the real sources of happiness and enjoyment among the rising youth of his country.

J. EDWARDS, M.A.



PART II.



LANDSCAPE PAINTING IN OIL.

LANDSCAPE PAINTING IN OIL.

IMPLEMENTS AND MATERIALS.

THE Implements and Materials absolutely necessary for Oil Painting are neither numerous nor expensive.

Oil and varnish, a few colors and brushes, a palette, a palette knife, an easel, a rest-stick, canvas, and a little chalk, will suffice to enable the beginner to make his essay.

The most convenient and advantageous mode of proceeding will be, to obtain from any respectable dealer one of the usual tin oil-painting boxes, fitted completely with the necessary articles. It will contain, besides colors, a set of brushes—comprising hog-hair, sable, and badger brushes; a palette, a knife, port-crayon, chalk, oil, and varnish. Beside these, there must be procured an easel, a mahl-stick, a glass slab and muller, and canvas.

In order to enable the learner to make his purchases of these articles with safety and judgment, we shall offer in the outset a few words of explanation as to their nature and qualities.

Palettes.—Palettes are made of mahogany, and of satin and other light-colored woods; they are also made of papier maché, prepared with white enamel surface—very useful when pale and delicate tints have to be mixed. Palettes should be light in weight, and thin, and so perforated for the thumb as to rest well balanced on the hand. They are made of oval and oblong shapes; the latter form is more generally used and convenient, as affording greater space for the working of tints, as well as for their advantageous arrangement.

Wooden palettes should be prepared for use by rubbing into them as much raw linseed oil as they can be made to imbibe. If this dressing with oil be thoroughly effected, and the palette then be suffered to dry till it becomes hard, the wood will subsequently not be stained by the absorption of color. A palette thus prepared is easily cleaned, and presents a hard and polished surface, exceedingly agreeable for the preparation of tints.

It is important to keep the palette free from indentations and scratches, and on no account to neglect cleaning it, the colors never being allowed to harden upon the wood.

The Dipper is a small tin cup, made so that it can be attached to the palette; it serves to contain oil, varnish, or other vehicle used, as will hereafter be explained.

The Palette Knife.—The palette knife is the implement with which the colors are manipulated on the palette. It is used to temper the colors; that is to say, to mix tints and arrange them. It should be thin and flexible, tapering toward the end, having the handle somewhat heavier than the blade.

A square Slab of ground Glass in a wooden frame.—This article is indispensable, as the colors and tints ought to be tempered and mixed on it before they are transferred to the palette. A glass muller should accompany the slab; it is used to rub up any fine color, which for economy or convenience may be kept in powder, such as Pure Ultramarine, Madder Lake, &c.

Two or three flat China tiles, about eight or ten inches square, will be extremely serviceable for the purpose of keeping the tints clean and apart from each other, (the series, for instance, of cold tints from the warm ones.) These tiles enable the artist to have at instant command a replenishment of the color he may be using; a very desirable resource, because a color will sometimes, in course of working on the palette, become mixed and changed. They are also useful to preserve such tints as may be mixed, but not used in the day's work; for the tiles can be immersed,

with the colors on them, in dishes of water, and so reserved for the next painting.

The Easel.—The Easel is a frame which supports the painting during its progress. Easels are of various forms; but the most convenient is undoubtedly the rack easel, which allows the painter to raise or lower his work with speed and convenience, as occasion may require. The commoner and cheaper kind are supplied with pegs for this adjustment of the height of the work. It is desirable that the easel should stand firmly, and not be liable, as is too often the case, to be overturned by any slight cause.

The Rest, or Mahl-Stick.—This is used to rest or guide the right hand or arm when particular steadiness is required, as is the case in the painting of small objects and minute details. It is usually formed of cane, or lance-wood, and should be light, yet firm. The lower end of the stick is held in the left hand, while the upper extremity, which is covered with a soft round ball or pad of leather, to prevent injury, rests on the canvas or upon some other convenient support.

Brushes.—To paint with effect it is of the first consequence to have the brushes well selected, and of the best quality that can be procured. They are of various kinds:—of hog-hair, sable, badger, fitch, and goat-hair. Of these, the most useful are the hog-hair, sable, and badger brushes.

The black fitch and white goat-hair are but seldom used, as the sable and hog tool will effect all that can be done by the former. Nothing can be superior to a well made, fine, white bristle tool, in larger work; or to a good red sable for details.

Hog-hair Tools.—These brushes are made both round and flat. Flat hog-hair are generally more useful than round ones; they are preferred, as assisting in giving a squareness and crispness of touch.

They should be strongly and neatly made; and in selecting them be sure that the hair has not been cut at the points, for this is sometimes done with inferior brushes; but such

brushes have an unpleasant and coarse touch, laying on the color in a scratchy manner. It will be found to be a good test if they are made of very fine silky-looking hair, and very soft to the touch.

They should however be firm, yet elastic, springing back to their form after being pressed laterally upon the hand.

Lastly, their shape should be flat and wedge-like, without straggling or diverging hairs.

Let the handle be of cedar, and *polished*; the cedar is pleasant and light to hold, and being polished is easily cleaned. The old white pine handles, soon becoming ingrained with color, are both dirty and disagreeable to work with.

It may here be remarked, as an important principle, that it is of the greatest use to a beginner to paint with as large brushes as his subject will admit of; for whoever begins with large brushes cannot easily fall into an insignificant petty style.

Sable Brushes.—The observations regarding hog-hair tools will apply to the sable tools; but these latter should have the additional property of coming to a fine yet very firm point.

Be careful in choosing those sable brushes, the hair of which is of a pale yellowish cast; and especially see that it is firm, and that it springs well to its point.

The round sable tool is as serviceable as the flat one, and is used in working the finishing parts of a painting. Round brushes in quills, known by the name of sable pencils, are also applicable to the same purpose. Pencils that bag or swell where the hair is inserted in the quill, or the hairs of which diverge and form several points, are worthless.

Badger Tools.—These are known by the significant names of “softeners” and “sweeteners.” They are of various sizes; and the hair, instead of coming to a close end or point as in other brushes, diverges or spreads out, after the manner of a dusting brush. When good, their hair is

long, light, and pliant, of a reddish-brown, or black, with clean white ends.

The chief use of the badger tool is to "soften" or "sweeten" (as it is termed) broad tints, such as skies, water, distances, and the like; it is confessedly a very valuable assistant to the young painter; but it must be used with great forbearance and caution, because, in inexperienced hands its injudicious use frequently destroys forms, and produces what is called "woolliness."

Although badger hair is generally employed for "softeners," yet any brush of soft hair, and not having a close point, may serve as a softening brush.

The hog tool makes a good softener for large surfaces, where stiff color has been employed; and for small points requiring sweetening, nothing better can be used than a flat sable, which should however be first slightly moistened with oil or with the vehicle you are using, and then brought to a clean fine edge by being compressed and drawn between the finger and thumb.

If the badger tool be much employed on a large surface of color (as skies), the points of the hair frequently become so loaded with color, that it is necessary to clean it often as you proceed. This is best done by pinching up the brush rather tightly at the ends, and wiping it on a clean rag. The brush is thus kept free from color during the progress of your work, which might otherwise be sullied and deteriorated in the purity of its tones.

The badger brush is also useful to the landscape painter, for carrying minute points of color into those wet parts of the work which require to be lightened, enriched, or varied, as will be hereafter explained.

Cleaning Brushes.—It is of the utmost importance that all brushes, after being used, should be carefully cleaned. This is best effected by immersing the hair of the brushes in a little raw linseed oil; the oil should afterward be washed out with soap and warm water, till the froth, which is made by rubbing the brushes on the palm of the hand,

is perfectly colorless. The brushes should next be rinsed in clean water, and the water pressed out by the application of a clean towel. The hair should then be laid straight and smooth, and each brush restored to its proper shape, by passing it between the finger and thumb, before it is left to dry. Care should be taken not to break the hair by too violent rubbing, as that would render the brushes useless.

Many painters use turpentine instead of linseed oil in the cleaning of brushes, and it certainly effects the object more quickly; but the only use of turpentine that should be permitted, is to rinse the brushes in it slightly, when it is required to clean them quickly; but on no account should they be permitted to remain, as is sometimes the case, soaking in the turpentine. This practice is certain to injure, and in most cases completely to spoil, the brushes; rendering the hair harsh and intractable, and frequently dissolving the cement by which the hair is held in the socket of the handle.

Canvas.—This is the general material used for painting. It is kept prepared in rolls of various widths, and is sold also strained on frames of any required size. The ground or preparation of the canvas should be thin, yet completely covering the threads of the fabric; and it should be free from projecting lines and knots.

Oil Sketching Paper is an extremely servicable material for the young artist. It is made of drawing paper, covered with two or three thin coats of oil color, so as to furnish a ground similar to that of prepared canvas. It is cheap and portable, and serves very well for early attempts, and for preparatory sketches; for trying the effects of any work previous to its commencement, as well as during its progress.

This sketching paper is usually made of the imperial size (30 by 21 inches); and, when used, a piece should be cut of the required dimensions, and fastened at the four corners, by drawing-pins, to a pine drawing-board.

The paper has this advantage, that, if your sketch is required to be preserved, you can readily paste or glue it upon canvas, and then mount it on a pine stretching frame, when it will present the appearance of strained canvas.

Academy Board.—This is a thin millboard, prepared in the same manner, and adapted to the same uses, as the prepared paper. It is the material on which most of the studies made at the Academy are painted. Being stiffer than the paper, it does not require to be fastened to a drawing board. These boards are about 24 by 18 inches in size.

Millboards are thicker than the Academy boards, and the grounds are prepared with greater care. They are made of a greater variety of sizes, varying from 8 by 6 inches, to 24 by 20 inches. They are much used in sketching in oil colors from nature, to which purpose they are peculiarly adapted.

Panels of well seasoned mahogany are prepared with exceedingly firm and smooth grounds, for works requiring great detail and finish.

Grounds.—Much diversity of opinion has existed respecting the color of the surface of the prepared canvas. It is a subject of considerable importance, for it is impossible to paint a richly-colored picture, with life and warmth, upon a dull unsuitable ground.

A landscape, if carefully handled, can be brought on and finished in a more brilliant manner on a white ground than on any other.

It has, however, been objected to a pure white ground, that it is liable to impart a cold chalky effect; but it must be remembered that what is at first white in oil, becomes in a short time of a yellowish hue, and its coldness of tone is thereby lowered.

The white, or pale cream-colored, and pale, warm, drab-colored grounds, seem to surpass all others. The reason is obvious; they throw a light and consequently a transparency, through the work; and, as all other colors in oil

painting have a tendency to sink into the ground on which they are laid, and to become darker, this tendency can be counteracted only by having grounds of considerable lightness and brilliancy.

Cold gray grounds have been used in landscape painting; but they impart a heaviness of coloring much to be avoided. Some artists have painted on grounds of dull red, or leather-colored tint, and much richness may be gained by such tints; but after a time the colors of any portion that may have been thinly painted sink into this strong ground, and the effect produced is heavy and disagreeable.

Upon the whole, a white ground is to be preferred, as soon as the learner has acquired some knowledge of the subsequent effect of his colors; but as the inexperienced find much difficulty in preventing the coldness and poverty of expression which they are not unlikely to beget, it will be advisable for the beginner to take the usual light stone drab that is generally given to canvas; for it furnishes him with a middle tint or tone to start from, which, when visible in shadows and middle tints, has not the raw chalkiness shown under similar circumstances on an unskilfully or imperfectly covered white ground.

COLORS.

Flake White.—Flake White is a preparation of white lead. The white lead at present sold by all the principal color houses, is a superior carbonate of lead made in Germany, and known by the name of "Kremnitz White." It varies in quality according to the purity of the lead, and the care and success of the manufacture. The best kind possesses great body and permanence, and is of a dazzling whiteness. There are different kinds of preparation of white lead, and various other white pigments, with which the painter need not encumber himself, the above-mentioned Kremnitz White being sufficient for every purpose.

Aureolin.—This superb yellow is one of the latest and most important contributions of science to the Artist's palette. It possesses a rare combination of invaluable qualities—purity, brilliancy, transparency, and permanence; it ranks in importance with Genuine Ultramarine. It is remarkable as being a nearer approach to the pure color of the solar spectrum than any other known yellow. It is of a rich and vivid hue, and its tints are very pure; the lighter ones being extremely delicate and clear.

It mixes well with all other colors, forming, with blues, an extensive range of greens of unrivalled brilliancy. Delicately pure and clear aerial grays, suitable for the representation of soft thin effects of atmosphere, are to be produced from a combination of Aureolin with Cobalt, Rose Madder, and White, and also from Aureolin, Cobalt, Brown Madder and White. By substituting Genuine Ultramarine for Cobalt, the tints are still clearer and more delicate.

These grays are, each of them, beautiful, and variable with other blues.

Reds and Browns, with Aureolin, yield a most exquisite range of tones; and as they mix together most kindly, they are truly desirable where purity and delicacy are sought.

The permanence and unalterable purity of even the lightest and faintest tints of Aureolin may be confidently relied upon. These qualities have, indeed, been fully established and ascertained by the most severe tests to which color can be subjected by several of our ablest chemists. It is of importance to note that, by the side of Genuine Ultramarine and Madder Red, Aureolin completes a triad of brilliant, transparent, and permanent primitive colors; thus supplying a deficiency which has hitherto existed.

Naples Yellow.—This is a compound of the oxides of lead and of antimony. It possesses a dense opaque body, ranging in this respect next to white lead. Of late years

two kinds of this pigment have been made; that called French Naples Yellow is of an orange-yellow tone, affording light, clear, sunny tints, when combined with white; but it is not so well adapted for use, in opaque green tones, as the old manufacture, which is of a greenish yellow. Some of the preparations of this pigment are injured by the abrasion of a steel knife; but this is not the case with the French Naples Yellow.

Yellow Ochre.—This is a yellow earth of very extensive use; permanent, and drying tolerably well. It affords, when combined with Antwerp blue or Indigo, a fine range of quiet greens.

Transparent Gold Ochre.—The ochre known by this name is a variety of the above, but brighter and much more transparent. It approaches somewhat to the character of clear bright Raw Sienna, though more pure and brilliant, serving for strong vivid semi-transparent greens, and affording bright sunny tints and pure clear greens.

Roman Ochre.—This resembles in a great degree the last-mentioned pigment, but it is not so clear in its tints, and is more opaque.

Raw Sienna.—This is a permanent, and in many respects a valuable pigment; and of great service in landscape. It is of rather impure yellow.

Brown Ochre.—This is a dark ochre of great value in landscape painting, producing a variety of useful and permanent tints. It is of a dark brownish yellow, affording, when unmixed, a rich mellow tint; and, when mixed with other colors, a series of rich yet sober tones of extensive use. It is, for instance, of great service in sandy foregrounds.

Cadmium Yellow.—This a preparation of sulphuret of cadmium. It is a splendid glowing yellow, the brilliant qualities of which make it invaluable for such subjects as gorgeous sunsets.

It works and dries well, and passes readily into agreeable tints, when combined with white lead.

Pale Cadmium.—The light-colored sulphides of Cadmium are of late introduction. They vary from a straw-color to a lemon or primrose tint, and thus supply a want long felt. They replace advantageously the fugitive and imperfect yellows of their class, which alone hitherto have been obtainable. Pale Cadmium furnishes light warm tints of great clearness and beauty.

Chrome Yellow.—The brilliance of this pigment renders its use tempting to inexperienced painters; but, without great knowledge and caution, a coarse and disagreeable effect is produced by its use. There are several tints of this pigment—*pale, deep, orange and scarlet.*

Lemon Yellow.—This is a beautiful, light, vivid yellow, chiefly adapted for points of high lights. It is a permanent color.

Indian Yellow.—This is a rich pure yellow, forming full rich greens.

Yellow Lake.—This is a bright, transparent, vegetable yellow; a difficult drier, and liable to be destroyed by light. It affords beautiful foliage tints, and would, if it could be depended upon, be extremely valuable in what is called "glazing."

Italian Pink.—This is a stronger and richer kind of Yellow Lake, possessing properties similar to those last named.

Vermilion.—This is a durable and unexceptionable pigment; very powerful, and of great opacity.

There are several shades of it manufactured, ranging from a crimson tone, through scarlet to orange. The scarlet tint is most useful for landscape painting. Very tender aerial grays are formed, by adding a minute portion of Vermilion to a mixture of Cobalt or French Ultramarine and White. It is a somewhat slow drier.

Indian Red.—This is a pigment of high importance. It is permanent, and a good drier. It ought to be of a purple-lake tone.

Light Red.—This is obtained by calcining the finest

specimens of Oxford Ochre. It bears somewhat of an orange hue, and is an excellent drier. It affords a fine series of useful tints.

Venetian Red.—This has a more scarlet tint than the Light Red; but in other respects it is similar to that pigment.

Cadmium Red.—A sulphide of Cadmium newly introduced. It is obtained by a process different from that which furnishes the yellow sulphides. It is a powerful orange red, of a rich mellow and agreeable quality of tone, most serviceable where rich and clear warm tints are required. It is of undoubted permanence, and its general excellent qualities place it among the highest of the orange-red class of pigments.

Madder Lake.—The Madder Lakes are prepared, ranging from pink to the deepest rose color, under the respective names of Pink Madder, Rose Madder, Madder Lake and Madder Carmine; the last being the most intense in color. They are the only transparent reds known. The Rose Madder is the tint chiefly used; it possesses great richness and transparency.

These Madder Lakes form permanent tints, when used with white lead; and their transparency renders them perfect, either as glazing or finishing colors.

Cappah Brown and Burnt Umber sadden Madder Lakes to the rich tones adapted for general use in shadows.

All these pigments are beautiful and pure in color; qualities in which they excel the lakes and carmines of cochineal. It may be also added, that perfectly permanent transparent reds and rose colors are to be obtained by them only. Some, when mixed with white, lose the tint which render them so valuable.

Unfortunately they are bad driers, and require to be forced, by the addition of a little gold size or varnish.

The lakes made from the cochineal insect, although liable to serious objections, are nevertheless freely used by painters. They are known by the respective names of Crimson, Scarlet and Purple Lake.

Crimson Lake.—This is occasionally used in mixing tints, to impart richness; but it has no durability, and is a bad drier; hence it is a pigment that should be avoided as much as possible in oil painting.

Scarlet Lake.—This is never required by the landscape painter. Madder Lake and Vermilion make all the necessary tints of this class.

Purple Lake.—This is sometimes used to enrich shadow tints; it is the least objectionable of the three.

To these may be added:

Lac Lake or Indian Lake.—Being rich, transparent, and deep, it is of great power, and is more durable than the cochineal lakes. It can, however, be dispensed with, since combinations of Madder Lake and Madder Brown serve for every purpose to which the others can be applied.

Ultramarine (Lapis Lazuli).—This exquisitely beautiful blue varies from the utmost depth of shadow to the highest brilliancy of light and color. It is transparent in all its shades, and pure in its tints, drying and working well.

It has so much of the quality of light, and of the tint of air in it, as to be singularly adapted to the purposes of the landscape painter.

It enters admirably into purples, blacks, greens, grays, and other tints, and has justly obtained the reputation of clearing or carrying light and air into all colors, both in mixture and in glazing.

Genuine Ultramarine is the most perfect of our pigments; it is in fact the only pure primary color we have. It has depth also, and remains pure when mixed with white.

The high price of Ultramarine is, to a great extent, a prohibition to its general use; but the landscape painter seldom requires any other than the paler and cheaper tints.

It has not been used to so great an extent as formerly, owing to the introduction of French Ultramarine, which furnishes a cheap and tolerably effective substitute for most ordinary uses.

Ultramarine Ashes.—These are the ashes or remains of the lapis lazuli, from which Ultramarine has been extracted. They vary in color from dull gray to blue. Although not equal in beauty, and inferior in strength of color, to Ultramarine, they are extremely useful pigments, affording grays much purer and more tender than such as are composed of black and white, or of other blues; and they are better suited to the pearly tints of foliage, the gray of skies and the shadows of landscape and buildings.

They are of delicate and very tender azures, not so positive in tint as Ultramarine; of great service however for skies and distances, where hazy grays are required.

The brighter sorts of Ultramarine Ashes are, more properly, pale Ultramarines; the lower kinds or last washings of the lapis lazuli are called Mineral Gray.

French Ultramarine (French Blue).—This valuable color is extremely powerful in tone, and nearly transparent. It has a light tendency to the purple hue, and to the landscape painter is generally useful in all cases where economy renders a substitute for Genuine Ultramarine desirable.

It rivals Genuine Ultramarine in depth, although it does not equal it in purity and brilliancy.

It dries well; the inferior kinds however are liable to a slight and not very serious change, by losing a little of their purity, and becoming grayer.

Cobalt Blue.—This is a pure light azure, affording clear bright tints in skies and distances. With Light Red it gives beautiful cloud tints; with Madder Brown it affords a range of fine pearly neutrals. Cobalt has not the depth and transparency of Ultramarine; but it is superior in clearness and beauty to other blue pigments.

It dries well, and is nearly transparent; but it is sometimes liable, when used for skies, to acquire a green tone, occasioned by its suffering the oil to rise to the surface; the yellow tint of which imparts a green tinge to the color.

Prussian Blue.—This is a deep and powerful transparent blue, drying and glazing well. It borders slightly on green. Its chief use to the landscape painter is in mixed tints of greens, purples, and other such colors.

Antwerp Blue.—This is a lighter-colored and somewhat brighter Prussian Blue, and possessing the general qualities of the latter, except in extreme depth.

Indigo.—This is not so bright as Prussian Blue. It dries well, and works and glazes satisfactorily. It is seldom required in landscapes, since Prussian and Antwerp Blues, when saddened with Black, answer the purpose better.

Ivory Black (Calcined Ivory).—This is the richest and most transparent of the blacks, and is generally serviceable.

Blue Black (Vegetable Charcoal).—This is of weaker body than Ivory Black, and is better suited for the grays and general mixed tints of landscape painting.

Lamp Black.—This is occasionally used in mixed grays, but can be dispensed with, as it may on all occasions be advantageously replaced by Blue Black.

Burnt Terra Sienna.—This is a rich transparent brown orange, affording a range of valuable landscape tints of rich greens, in combination with blues, and of sunny tones when used with white. It is permanent, and dries well.

Mars Orange.—This is an artificial iron ochre, of a clearer tone than Burnt Sienna, but not so transparent. It affords bright warm tones with white, but does not answer for greens.

Orange Chrome.—This is the most durable and least exceptionable of the chromates of lead.

Field's Orange Vermilion.—A perfectly durable pigment; is, as its name imparts, a vermilion of and orange color, having the powerful body and properties of other vermilions. It is of glowing warmth, and yields with white, which it tinges with great power, pure and delicate carna-

tion tints that are generally serviceable, and especially in delicate sky tints.

Vandyke Brown (Bituminous Earth).—This is a rich transparent pigment of great durability, but a bad drier.

Cologne Earth.—This, in its general qualities, resembles Vandyke Brown, except that, in combination with white, it furnishes a range of cooler brown tints.

Cuppah Brown.—This is a very eligible brown. It dries very rapidly; is transparent, rich, and deep in color.

Bon: Brown (Ivory Dust Roasted).—This is a bad drier, and is not greatly used, but may be occasionally applied in forming clear, silvery, warming rays in combination with white.

Asphaltum (A Solution of Asphaltum in Turpentine).—Its fine brown color and perfect transparency are lures to its free use. It must however be regarded rather as a dark varnish than as a pigment. It dries rapidly, and when used in excess, is liable to crack. Its great transparency causes it to be much used for shadows and for glazing; but it must be remembered that it is a rather dangerous color in inexperienced hands.

Bitumen.—This is Asphaltum ground in strong drying oil, by which treatment it is more eligible for the painter's use.

Madder Brown.—This rich lakey brown, one of the valuable products of the Madder root, is, if made with skill, of intense depth and transparency; affording the richest description of shadows, and the most delicate pale tints. Being quite permanent, working most kindly, and being a good drier, it is a pigment that cannot be too strongly recommended to the landscape painter's notice. With French Blue, or with Cobalt and White, a set of fine warm or cold grays may be obtained, in proportion as the brown or blue predominates. With blues and bright yellows, it gives fine autumnal russet greens.

Raw Umber.—This is a yellowish brown, of great service in light shadow tones and delicate grays.

Burnt Umber.—This is a quiet brown, affording clear

warm shadow tints. It may be occasionally substituted for Vandyke Brown. It is a quick drier.

Terre Verte.—This is a sober-toned green earth, of the utmost use in landscape painting. Its combination with Indian Red and Naples Yellow forms a series of mild russet greens, of much use in middle distance. It is very durable; and, not possessing much body, is semi-transparent, and dries moderately well.

Green Oxide of Chromium.—This is a deep-toned green. It is occasionally employed with great effect by admixture with yellows and white. Being very dense and powerful, it must be used with great care to avoid heaviness.

It is valuable when used as a cold gray green, if diluted with a large quantity of white. These cold greens possess a silvery luminous quality, and impart the effect of atmosphere.

Emerald Green.—This is a brilliant green, but too violent in color to be of much service in landscape. It is however occasionally of value, if discreetly used, in the drapery of a foreground figure, where a bright green may be demanded; or in a touch on a gaily painted boat or barge. It is permanent both in itself, and when in tint with white.

Brown Pink.—This is a rich transparent olive, inclining sometimes to green, and sometimes to the warmth of orange. It is of great depth, and works well, but is a bad drier. In thin glazing it is not permanent.

Verona Brown.—This is an olive brown of great service in tendered drab greens, and in combination with *Terre Verte* and *Lakes*; forming with the latter, rich autumnal tints of great beauty.

OILS AND VARNISHES.

Vehicle.—The diluent used to temper and thin the colors, for the purpose of bringing them to a proper working state, is called a "Vehicle." The colors of pigments "bear

out" with effects differing according to the liquids with which they are combined; and, according to these, are either enlivened, that is "brought out," or are obscured.

Vehicles are hardly of less importance than the colors themselves, being among the chief materials and indispensable means of painting. They are extremely diversified, to suit the various purposes and fancies of the artist; we, however need, treat of those only which are fittest to be employed.

All oils or varnishes act more or less to the eventual prejudice of the color with which they are combined for application. What is desired in oil painting is a vehicle which, while it has an agreeable working quality, shall neither change nor be degraded by time, nor interfere with the purity of the tints as they appear at the moment they are first laid on;—a vehicle that shall neither perish nor crack as it becomes old.

Oils.—The linseed, poppy, and nut oils, are the fixed oils used as vehicles; turpentine, and, occasionally, spike-laden-der; the latter, however, is seldom employed.

Of the fixed oils, *Linseed* is in most common use. It should be of a pale amber color, transparent, and limpid; and when used in moderately warm weather, it should dry in a day. The most valuable qualities of linseed oil, as a vehicle, consist in its great strength and flexibility. It is by far the strongest oil, and the one which dries best and firmest under proper management.

The next importance is *Poppy Oil*. It is inferior in strength, tenacity, and drying, to linseed oil; but it has the reputation of keeping its color better; and it is on this account generally employ in grinding white, and most of the light pigments.

Nut Oil, as we procure it of some dealers is more uncertain in its qualities than either linseed or poppy oil; and is frequently extremely long in drying. Poppy oil, however, supplies its place so well, that it is not commonly required.

Oils are more or less influenced, in their drying, by the colors with which they are combined; some of which greatly accelerate, while others retard it. With certain colors some oils will scarcely dry at all, unless means are employed to cause them to do so.

Drying Oil.—Drying Oil is prepared by boiling linseed oil with certain oxides and salts of lead, which impart to it a power of drying with rapidity. It is employed with those colors which do not dry well without being forced.

Two kinds are prepared; a dark or strong drying oil, and a paler and less powerful kind.

Japanner's Gold Size is sometimes employed as a powerful means of drying dark and transparent colors, which are in general comparatively bad driers.

The Volatile Oils are destitute of the strength of the fixed oils, having scarcely more cementing power in painting than water alone. *Turpentine* is a very useful addition to linseed oil, for preserving the purity of light and bright pigments from the change of color to which this oil is subject. Owing to their extreme fluidness, the volatile oils are generally useful diluents of the thicker oils, varnishes, and vehicles; but the thin essential oils thus introduced often weaken the body of the vehicle, and occasion it to flow so much, that the colors used therewith will not keep their place, rendering the touch of the pencil spiritless and uncertain. These properties give occasion for the introduction of resin and varnish, which communicate a body to oils. These vehicles have been compounded under the name of "Megilps."

Megilps.—The vehicles known by this name are in great favor with artists. They possess a gelatinous texture, which enables them, while flowing freely from the pencil, yet to keep their place in painting and glazing.

The Megilp generally in use, which however may be purchased ready prepared, is formed by mixing together equal parts of strong mastic varnish and drying oil. After remaining undisturbed for a few minutes, it assumes a

gelatinous texture, resembling a thin, transparent, amber-colored jelly.

Megilp varies in color, according as it is made with either a pale or deep-colored drying oil. The palest kind is made by rejecting the drying oil, and using instead linseed oil, in which a small quantity of finely-ground sugar of lead has been diffused. With equal parts of this compound and of mastic varnish, a very little megilp is obtained.

Another improved compound employed as a vehicle, is made by mixing one part of a saturated solution of sugar of lead in water, with two parts of linseed or poppy oil. These are to be well stirred or shaken together, till they are combined; and then two parts of mastic varnish are to be added, and well mixed with the preceding. By this means a white creamy emulsion is obtained, which, though opaque in use, becomes quite transparent as it dries.

Painters differ in nothing so much as in the vehicle they employ. Some use the oils only, others the megilps; many have a peculiar compound of their own, to which they attach importance. It will, however, be the best for the beginner to give himself no trouble on the subject, but to select and adhere to the simplest and most convenient form. With this view he will find that a compound used occasionally with megilp, and consisting of one part of copal varnish, one part of linseed or poppy oil, and one part of turpentine, will furnish him with a pleasant and serviceable vehicle for general use. Let him take care, however, to force its drying by the addition of ground sugar of lead, when employed with slowly-drying pigments. No other method will be necessary, except in painting skies and other very light-toned masses, in which case drying oil and megilp must be carefully avoided.

It is by no means intended to confine the learner to exact quantities here given; a little experience will teach him to compound his vehicle in the manner best suited to his own style of working.

Mastic Varnish.—This is simply a solution of gum-mastic in turpentine. It is an indispensable requisite in the modern practice of oil painting, in which it is employed, not only as a varnish but as a component part of many of the vehicles in common use.

Copal Varnish.—This greatly assists the drying of colors ground in oil. It is employed by many artists as a vehicle, when diluted with turpentine. It must, however, be observed, that it has the defect of cracking, when used without sufficient drying or other oil to temper it. Copal, in dissolving, swells or augments in bulk (like glue in water), and contracts proportionately in drying; it is this property which disposes it to crack as above-mentioned.

Amber Varnish.—This has attracted some attention as a vehicle for painting. It is of deeper color than copal, and dries very slowly. It requires, however, little notice, for it has yet to be proved that its merits are equal to its reputation.

PROCESSES AND MANIPULATIONS.

In the production of a painting in Oil Colors, there are certain manipulations or modes of operation, an explanation of which is necessary in introducing a beginner to the practice of the art. These operations are distinguished by the technical names of Glazing, Impasting, Scumbling, Handling.

GLAZING.

A Glaze is a thin transparent film of color, laid upon another color to modify the tone, or to aid the effect of the latter; the work thereby appearing distinctly through the superimposed layer of glaze, from which it receives a characteristic hue.

This process of glazing is effected by diluting proper transparent colors with megilp or other suitable vehicle. Thus diluted, these colors are laid upon portions of the work, either in broad flat tints or in touches partially and judiciously distributed.

The object of this process is to strengthen shadows, and to give warmth or coldness to their hue; to subdue lights that are unduly obtrusive, or to give additional color and tone to those that are deficient in force and richness.

Should it be necessary to lighten the tone of any part of the picture, this cannot be done by merely glazing; the tints must first be concealed with brighter colors, of sufficient body for that purpose, and the glaze may then be applied.

The glaze should usually be darker than the ground color upon which it is to be laid; and as a rule for the application of the principle of glazing, it may be observed that the first painting of the picture should be brighter than the subject may require, in order that the subsequent glazings may lower and obscure it to a proper and effective degree of tone.

It has been observed that glazing is generally effected by the application of diluted transparent colors; but occasionally semi-transparent colors are used for this purpose, provided they be first rendered sufficiently transparent by the admixture of a large proportion of vehicle. These latter glazings are capable of being applied with excellent effect where it may be necessary to modify the tones of those parts of the picture which do not appear satisfactory, or to produce particular effects, such as representations of smoke, dust, mists, and the like. It must, however, be carefully observed, that extreme caution is necessary in glazing with opaque colors; because, if thus used in excess, they will deteriorate the picture by destroying its transparency.

And it may further be observed that the successful application of this, as well as of any other important princi-

ple, will depend upon experience and judgment. The acknowledged object of the process is the attainment of harmony, force and brilliancy, to correct what is imperfect, and to perfect what is so far correct but incomplete; and hence the temptations to its use are exceedingly seductive. But when it is acknowledged also that its injudicious use often produces that leathery discoloration so painful to the eye, and sometimes even an absolute and dull monotony, it can scarcely excite surprise that the student is earnestly recommended to great caution in his first essays in glazing. Assuredly the process cannot be altogether discarded; but it may be laid down as a rule that it should not be indiscriminately used when other modes answer the same purpose; for, after all, it is preferable to obtain transparency by solid painting rather than by glazing.

Should a glazing produce a result different from what was intended or expected, the glaze may easily be removed by a rag, or, if the spot be small, by the finger, provided the removal be effected *immediately*, that is, before the glaze has had time to fasten itself upon, or to soften the color on which it is laid; and in no case must glazing be attempted before the colors, over which it is laid, have become perfectly dry and firm.

IMPASTING.

In oil painting, the shadows, or dark portions of the picture, are painted thinly; while the lights are laid on or "impasted," with a full pencil and a stiff color.

In the lights of the foreground, and of parts not intended to be remote, or to "retire," the "impasting" should be bold and free; while, in the more brilliant lights, it cannot well be too solid. There is, however, a reasonable limit to the practice, since actual protuberance or prominence of the paint itself will, in certain lights produce a false shadow, and therefore a bad and false effect. This will be understood, from observing that the load-

ing of thick masses of color upon the picture, so as to make them project considerably from the surface, is done with the view of their being strongly illuminated by light actually incident upon the picture, and of thus mechanically aiding in the production of roundness and relief, or in giving a sparkling effect to polished objects or glittering points. But this artifice must be had recourse to sparingly and cautiously, else it defeats its own object, and produces a coarse and vulgar air and effect.

The palette knife has always been a favorite instrument of this "impasting," or laying on of color, capable as it is of producing an agreeable brightness on, and of giving an appropriate flatness to, the pigment. A clear and appropriate tint, for instance, skillfully swept across a sky by these means, often produces a surprisingly brilliant and charming effect. None, however, let it be carefully observed, but the most experienced hand should attempt this most difficult and dangerous process.

SCUMBLING.

Scumbling, the opposite process to that of glazing, is done by going lightly over the work with an opaque tint, generally produced by an admixture of white. For this purpose a hog-hair brush is usually employed, charged with color but sparingly; and with it the tints are drawn very thinly, and somewhat loosely, over the previous painting, which, be it observed, should, as in the case of glazing, be dry and firm. *Scumbling* is used to modify certain effects, by rendering the portion to which it is applied cooler, grayer, and in fact less defined than it was before, and to give air and distance to objects that seemed too near. It is thus of service both in correcting a tendency to muddiness or dirtiness of color, and to what may be called hardness or over-distinctness of detail, and in weakening the force of colors, that are too powerful, by softening and uniting such tints as may be too violently contrasted.

It will be thus seen that the judicious combination of *Scumbling* and *Glazing* will produce richness, brilliancy, and transparency; and that thus each is, to some extent, calculated to remedy the defect produced by the too free use of the other.

Let it be borne in mind that it is desirable to avoid, as far as possible, scumbling over shadows, as an inexperienced hand might thus destroy their transparency.

HANDLING.

By "Handling," is meant the mechanical use of the pencil, or brush; exhibiting the artist's power of adapting certain modes and processes in the expression and representation of the different textures of objects, such as foliage, wood, water, and so on.

"Handling" is not merely a freedom or playfulness of the pencil or brush, but a power of justly delineating the form of the object intended; for it must be remembered, that in painting, the brush is constantly employed in drawing forms. Hence every painter falls into a manner or style of painting, as peculiar to himself as is his handwriting; and his brush ought therefore to be as much under his command in painting as his pen is in writing.

The young artist should not, however, be led away by his desire to display spirit, so as to leave the marks of his pencil everywhere visible. This is to be particularly guarded against in distant objects, where distinctness is rather to be avoided; for by too much penciling and too accurate drawing, they lose the effect of distance.

LIGHT, &c.

The position of a painter at his easel should be such that his work may receive the light from his left falling upon it only from the upper part of the window of his painting room, the lower part being darkened by a piece of green

baize, or by any other suitable means. A light which proceeds from the north is best, because, in our latitude, it is most uniform throughout the day. If, however, this is not practicable, it may be enough to paint in a light not under the direct rays of the sun. In landscape, it is usual to work from a drawing or sketch previously taken from nature, which need not therefore be placed in any particular light, as in the case of the model of the portrait painter. But it is advisable that the young artist should test the quality and power of the light under which he paints, by occasionally taking his work into other rooms, and so viewing it under different positions and aspects; he may else be misguided by the peculiar appearance which paintings sometime assume; for the striking effects of a too confined light, in a partially darkened room, may cause him to give to his shadows a force and intensity which may be weak and insipid, when the work is viewed in the full light of day; and, conversely, coloring executed in too broad a light may appear coarse and harsh, when seen under another aspect, in a light modified and subdued.

Again, reflections from the internal objects, and from the wall and furniture of the painting room, must be avoided, for they embarrass and deceive. In fact the larger the room the better; and it should be kept as free from dust as possible.

Accuracy of drawing is of the first importance; and any test of accuracy in this respect is most desirable. Errors in drawing may be readily detected by the aid of a looking glass; for if the image of a picture present anything unsatisfactory to the eye, the picture itself requires correction in that particular. The cause is too obvious for explanation.

The following rule cannot be too stringently enforced:—

Cautiously avoid contracting habits of inattention, both in the arrangement and in the putting away of your materials. Neglect and carelessness in this respect are marks of a weak and slovenly mind,—of a mind incapable of attaining habits of method and order.

PRINCIPLES AND RULES.

COMMENCING AND CONDUCTING A PICTURE.

There is no *exact* system upon which a landscape should be painted, for results equally good and agreeable arise from various modes of proceeding; in fact, almost every painter of eminence and experience has a distinctive mode and system peculiar to himself. There are, however, certain rules which must, in a greater or less degree, be observed; and in detailing these rules a mode of proceeding is selected, which is not only easiest to the beginner, but practised by some of the best landscape painters of the present day.

The first thing to be done is to select a canvas of a moderate size—about 18 inches by 12, or 20 by 14. Larger sizes are difficult and unmanageable in the finishing; smaller ones are apt to engender a petty and confined style of work.

The selection of the canvas, with a light or cream-colored ground, being thus made, let the design be drawn upon it with a firm well-defined outline. For this purpose much time can be saved, and a good effect produced by judicious employment of water colors; a mode of proceeding now common, and extensively recognized.

It will be found that the difficulty, which arises in making the water color adhere to the oil ground, may be overcome by mixing a little ox-gall in the water used for the color. This being done, tint the lower part of the canvas in a clear warm tone, with a mixture of Yellow Ochre and Venitian Red, or with a pale hue of Burnt Sienna,

in water color. The upper or sky part of the canvas being left clear, commence the work lightly about where the horizon will appear, and gradually strengthen the tint as you descend.

The tint so laid being quite dry, sketch accurately with washes of burnt Umber or Vandyke Brown, in water color all the objects of your design, marking more particularly, with some degree of finish, the figures and foreground details. These brown shadows, when worked over with semi-opaque grays, or with other colors, whether transparent or semi-transparent, give to the foreground and middle-distance a richness which the beginner would probably fail to obtain by other and more elaborate means.

The sketch being thus laid in, the systematic painting of the picture may now be commenced.

For the convenience of description, it will be expedient to designate the different portions of the work, in its progress, as a *first*, *second*, and a *third* painting; the *first* painting consisting of the early or dead coloring; the *second* being that in which the subject is brought forward to receive the finishing work, which work constitutes the *third* painting.

It may be observed, that the landscape painter cannot *rigidly* adhere to this systematic division, which may be followed out with advantage by the portrait or figure painter.

FIRST PAINTING.

Have near your easel a slab of ground glass, on which you can temper and prepare your tints to a proper hue and consistence before they are transferred to the palette; and bear in mind this important maxim, that a large number of tints cannot be managed with the same ease as a smaller one.

A set of tints, of the hues required for the sky and for the distances is now mixed; and you commence with the blue of the sky, working downward, and securing a proper

the work, only somewhat strengthened by deeper gray tones, which, in the after paintings, are gradually abandoned for the local colors of the foreground. The sky and the distance being thus laid in, the work is left to dry, else the colors of the middle ground would be sullied by the opaque grays of the sky and the distance. It would obviously be an error to lay in the middle ground in gray color; for, were this done, there would be lost that transparency and that clearness which are produced only by the original ground of the canvas being preserved, in a certain degree, to the last.

The mode of applying the color to the canvas is chiefly by touches or pats of the brush, in succession from left to right, beginning at the left upper angle of the picture, and laying the color in nearly of the same thickness throughout.

It must again be carefully observed, that the color should be tempered with a proper quantity of vehicle, that it may work crisply and pleasantly; and, above all, that it be laid sparingly upon the canvas. Short-haired brushes are best adapted for painting with little color. A quantity of heavy color in one layer over another prevents the due modeling and proper perfecting of the work. Most carefully must it be remembered, that too much attention cannot be given to the procuring of good and well-made brushes.

In laying on or "impasting" the lights, the brushes should be rather longer than those used for the general painting; because such a brush will be found to yield the color more readily. Still it must not be so long as to be weak; and it should be made of a soft, even bristle.

In the first painting, the lights are laid on with a moderate quantity of color, the shadows being put in more thinly. Let all the tints be introduced in a firm and clear manner without much mixing or teasing with the brush; for by laying them on in this firm way, you prevent the occurrence of a certain turbid or muddy appearance, which colors are apt to assume when much worked about. Having mixed a well ordered set of tints, arrange and lay them

carefully in their places, on the work, without confusing them with each other. For this purpose, be careful to place every color at once, as nearly as possible, where it is to remain. Whenever, in the early painting, parts are laid of a perfectly correct hue, those places must be exempt from further retouching, as they will always thus have the greatest transparency and beauty.

By not going too far in the first painting, and by allowing it to dry, the student secures the drawing, as well as the purity and clearness of his first painting. This course is advisable, until he has had some practice in the manipulation of colors.

Unless indeed the colors be allowed to harden between the first and second painting, and also between the second and third, they will be liable to be rubbed off by the application of the oils and glazings used in the after painting.

SECOND PAINTING.

When the first painting is dry, the picture should have a damp cloth passed over its surface. Being then wiped dry, let it be rubbed over with a small portion of poppy oil, for this makes the after-painting unite with the first, and so tends to give to the spectator the notion that the whole has been a continuous work. It is a mere moistening of the surface that is required; no excess of oil therefore is to remain. All beyond what is necessary for this purpose is to be removed by the moderate application of a piece of silk or soft linen.

In the second painting, we advance by giving more attention to the characteristic details of the various objects. Their drawing, light and shade, reflected hues, and varieties of tints in coloring, are more elaborately made out; the relative distances of objects from the eye are most carefully preserved; and the shadows, being still painted thinly and transparently, are carefully united (where it is necessary to unite them) with half-tints, so as to produce round-

ness or solidity. A great body of color is laid on the lights, which are also now penciled with great attention to character and sharpness; and the touches on the high lights are put in with firmness and precision.

The brightest lights are best obtained by making them quite white on the first paintings, and then bringing them to their proper hue by glazing.

The badger-hair softener is now to be used, but cautiously and sparingly, to unite and soften the tints into each other, and to reduce the surface to a level, by removing the marks of the brush. In this way the painting receives greater transparency, and so far an agreeable finish.

Whatever the subject be, let the early paintings be of a light and rather brilliant style of color; for in finishing, it is scarcely possible to prevent the brighter colors from being cooled down and subdued. Avoid the early introduction of much cool color, which can be conveniently and effectually added as the picture advances toward completion. Remember, too, that every color in drying will sink, and that it will partake in proportion to its body, of the color upon which it is laid; hence all tints, if not laid upon a light clear under-painting, will change, and will in drying, lose a little of their power, and brilliancy. It is necessary, therefore, that some allowance, in preparing tints, should be made for this change. In connection with this it may be remarked, that strong tones and shadows should not be laid in with too much power and depth, but something should rather be left to the deepening effect of time.

Thus it will be understood how the second painting should give us a tolerably finished effect, ere we proceed to the final or *third* painting.

THIRD PAINTING.

The third, or finishing painting, is commenced by wiping and oiling the picture in the manner before described as necessary for the second painting. We then proceed to

complete those details of form and color which were brought forward in the former paintings—employing, for this purpose, delicate touches of glazing and scumbling alternately; not to conceal but to improve, and to render as perfect as possible, what has been already done. Sharp vigorous touches are now to be given, where the markings of the details require them, and where there may be either too great a softness or an obvious want of character and transparency. Consider well and long, before using the pencil for this purpose; for these isolated touches must be made with freedom and decision, or they fail in producing the desired effect. They should be of a warm tone—not cold, not gray; and the tints used for this purpose may be, as occasion may require, either lighter or darker than the parts to which they are applied. Recourse is generally had to smaller brushes, in effecting this object.

In this stage of the work, do not attempt to much at one sitting, as, by proceeding too far, the tints laid by scumbling and glazing interfere with each other; and the eye, by coming more frequently to this important duty of judging the work, is better capable of seeing where the necessary touches are most required. It is in fact best to allow the colors to dry gently, and to repeat the operation when necessary.

Lastly, a mode of aiding the finish is, by passing over a portion of the work with light delicate tones, which are left only on the projecting touches of texture objects.

This operation must be done carefully and dexterously with a light hand, holding the brush so loosely as to permit the somewhat thick color, with which the brush is charged, to adhere partially to those projecting points of the picture with which the hair thus gently comes in contact. This manipulation is called “dragging” or “dry touching;” but the greatest care must be taken not to carry it too far, else it will deteriorate the work by producing what may be characterized as “mealiness;” that is the colors will appear as if they had been sprinkled with meal, or covered

with a white dust, which makes them look dull and faded both in the lights and in the shadows.

COLORS AND TINTS

FOR DIFFERENT PARTS OF A PICTURE.

THE SKY.

The sky is a most important part of a picture, giving to it the due air-tint, and so influencing the whole work.

In the preparation of sky tints, it is to be observed that they are graduated in intensity by a greater or less quantity of white; and, in laying them on, we place the strongest of them at the highest part of the sky, making them paler and less intense as we descend toward the horizon where the use of blue in the tint is discontinued, and other tints are used suitable to the character of the picture and to the time of day under which it is seen.

The principle is true also in this respect, that the tints are kept lighter as we approach the parts nearest the sun.

The tints, however, are varied, from the horizon to the zenith, or highest point of the picture. Thus; in the representation of a sunset, the blue of the zenith may be united with the yellow and orange of the horizon, by different connecting tints, as in the transition from blue to violet, then to the rose tints, and so to the horizontal orange and yellow.

This is one instance. In another kind of evening sky, transition might be from blue to violet, and from violet to light orange. But in order that the transition from the pale blue to the orange may be gradual and insensible, the two tints, though so very different in kind, should have the same degree of force and intensity.

The sky tints of the horizon vary greatly; but in general, for a serene sky, the most luminous of flesh tints may be safely imitated, provided they be modified according to circumstances; at one time by rendering the tint more rosy; at another, by giving to it more of a whitish, or somewhat yellow cast; at another, by a tendency to a greenish hue.

In order, however, to preserve the aërial aspect of the sky, it should not be painted with too many colors. The sky-palette should be simple—the colors few; but let there be as many *gradations* of those colors as possible.

Paint the sky in at once; but if two paintings be necessary, the first will be, in tone, lighter than the sky is intended to be at the second or finishing painting. And let it be observed, that it is necessary not to paint the sky too blue; this is a fault into which a beginner is apt to fall; but it is easier to deepen the blue tint afterwards, by a little scumbling, while it is not easy to recover a light brilliant tone, if the blue has been laid on somewhat too heavily.

The most useful colors for painting skies are: French Ultramarine, Vermilion, Indian Red, Madder Lake, Aureolin, Yellow Ochre, Naples Yellow, Raw Umber, the necessary gradation of them being produced by an admixture of white.

The necessary tints are: Aureolin and White; Naples Yellow and White; Yellow Ochre and White; Vermilion, Naples Yellow and White; Madder Lake, Aureolin and White; Madder Lake, Naples Yellow and White; Vermilion, Yellow Ochre and White; Indian Red, Yellow Ochre and White; Madder Lake, Yellow Ochre and

White; the proper gradation in each being produced by a greater or less admixture of white, as before.

CLOUDS.

For the painting of Clouds the following colors are necessary: Cobalt, Aureolin and White; French Blue, Vermilion and White; French Blue, Indian Red and White; French Blue, Raw Umber and White; French Blue, Raw Umber, Naples Yellow and White.

In clear evening skies the following tints are found to be of great service: Madder Lake, Aureolin and White; Madder Lake, Light Red and White; Madder Lake, Light Red, Yellow Ochre and White.

Light Clouds are painted over the azure ground with little color only. Violet grays, which are chiefly required for this purpose, are composed, in varying proportions of French Blue, Light Red and White; French Blue, Light Red, Madder Lake and White; French Blue, Light Red, Yellow Ochre and White; French Blue, Light Red, Aureolin and White.

If the tone is required to be very bright and pure, use Vermilion in place of Light Red; if, on the contrary, the tone is to be more somber, Indian Red should be employed in the place of Light Red.

Those sides and borders of clouds which reflect the light of the sun, are to be laid in with warm horizon tints. For the variously-tinted clouds use, at one time, Vermilion; at another time Indian Red; at another Light Red; at another Madder Lake; and when the clouds take a yellow reddish tint, add Yellow Ochre; being, in all cases, careful not to carry your gray upon the luminous part of the clouds.

If it be desirable that the purple tone of the gray should prevail, add the orange tone to the Indian Red and Blue.

It is of great importance to place the warm clouds, *with*

distinctness and clearness, upon the blue ground; so that, whilst the blue of the sky may partake of the light gray of the clouds—(a gray not very greatly removed in strength from the warm light tones of the flaky cloud),—yet the crispness, with which these clouds are put on, may bring them sharply and brightly out.

In order to give solidity and brightness to the high lights of the clouds, these lights must be laid on with stiff color, having but little vehicle in it.

A little delicate cool gray is also to be given to the shadows of the light clouds; but this must be done with only a small quantity of vehicle; after which the softener must be gently drawn over the lights and half-lights, so as to give to the whole a rich pulpy appearance. For this purpose; having spread with the palette-knife a layer of the azure color upon the palette, press gently the points of a clean softener into the color so spread out, and with it touch delicately the darker portions of the clouds, somewhat uniting them with the dark vicinity of the sky. Executed successfully, this process will give the painting a stippled appearance. Then, taking another clean softener, blend the cool tints on the surface without disturbing the color beneath. The effect of this, if carefully done, will be the production of a beautiful harmony with the azure, which will give also a luminous character to the interior of the clouds. A too free and injudicious use of the softener will produce wooliness, and render the color beneath opaque.

Generally speaking, the clouds may be painted on the sky, while it is yet wet; and they may thus be united with it, by having their edges a little softened. But where the *lights* of the clouds are to be made with sharp well-defined edges, these lights may be best produced by being placed in when the first flat painting is quite dry.

2

DISTANCES.

The *sky line* is the boundary between the horizon and the sky—that line where the sky ends, and the solid objects of the picture begin. In order to procure the truth and the solidity (so to speak) of nature, it is of the first consequence that this boundary be marked in a manner so far free from indistinctness and from confusion with the sky, as to preserve a good general shape. In fact, it is often the strongest line in the picture.

Distances, as before remarked, are painted with the same tints as those used in the sky, somewhat strengthened however by deep gray tones.

Distant mountains or high lands will often have their summits well defined, even by colors as well as by lights and shadows, when their bases are not visible. This is occasioned by the mists and vapors which are constantly exhaled from the lower portions of the ground; for which reason the distant summits must obviously be more clearly marked out than the bases, even though the latter be considerably near to the eye.

All distant objects, lying immediately under the effect of a clear sky, will have in their hues a portion of the azure or other tints of the sky; and, hence, distances are generally laid in with the sky tints, modified, as we remarked above, to the occasion in hand.

They should be treated broadly, *i.e.*, without much detail, and with masses of light and shadow. Indeed, this vagueness is necessary, both in contour and tint; each, of course, being modified by the degree of remoteness in the objects, as well as by the supposed state of the atmosphere, and the time of day.

The management of distances well be best felt and understood in the following acknowledged principles :

“Light is most easily seen in distances, the darkest colors being the first to lose effect.”

“The defined and absolute colors of the objects diminish

with the increase of the distance of the objects, as well as with the increase of the air tint."

On these principles it will be understood how dark objects become lighter, and light ones darker, by distance—though not in an equal degree; for lights are slowly lost, while dark objects part with their color more quickly in retiring. The distance, however, at which these two classes of objects become of one color, or tone, depends upon the state of the atmosphere.

For general effect, it will be necessary judiciously to insinuate, here and there, some greenish tints, as well as some light tones very nearly of a flesh color.

If it be possible, paint the distance in while the sky is yet wet, and even with the same tints as those of the lower portion, but only stronger and darker in hue. Should it be impossible, from the multiplicity of details, to effect this at the first painting, scumble over the whole with a tint either cooler or warmer, as will best improve the effect; into this you can then touch the various objects with different tints.

MIDDLE DISTANCES.

As the objects advance toward the foreground, a little more distinctness of color may be given; but it must rarely be given stronger than that which black, white, and yellow ochre will produce; or a delicate gray and Naples yellow; and a little warm color may be interspersed, either in the buildings or in the objects which may require such a variety.

The rule, which was laid down for the painting of the sky, is equally applicable here; namely, that it is of the first importance to make the middle distance, in color and in the nature of its objects, of such a character as will lead the eye agreeably and imperceptibly from the third distance to the foreground.

The colors used for middle distances, are: Terre Verte,

Vermilion, Indian Red, Lake, Prussian Blue, French Ultramarine, Naples Yellow, Yellow Ochre, Light Red, Madder Brown, Raw Sienna, Burnt Sienna.

The tints for middle distances are made by a graduated admixture of White with French Ultramarine and Vermilion; White with French Ultramarine and Light Red; White with Terre Verte and Light Red; White with Terre Verte and Vermilion; White with Terre Verte and Indian Red; White with Terre Verte and Lake; White with Terre Verte and Brown Madder; White with Terre Verte and Prussian Blue; White with Indian Red; White with Vermilion.

All these tints are for the production of warmth, and are to be enriched by yellows, or to be glazed. Let it be observed that, when you mix a tint, it is best in the first instance to mix red and white only, and to add the yellow afterward; a method which less disturbs the transparency of the tint.

T R E E S.

Of course it is of the first importance in painting, to represent and distinguish the different varieties of trees; and this is done rather by the nature of their branching, their general sway, as it were—than by their color and leafing.

When near the eye, the masses of the foliage, as well as the general hue and tone of the verdure, should be carefully studied and observed; and these are to be truthfully depicted, not by marking out the shape of each leaf, but by a peculiar touch and handling, which at once informs the eye to what family the trees belong (willow, or oak, or sycamore, for instance), before approaching so near as to perceive the minute forms of the foliage.

In the middle distance, the greens of the land and trees must gradually partake of the aerial tone of the third distance, in proportion as the objects recede toward the hor-

izon. Yet it is well not to neglect those accidental touches of the sun's rays, which give such important aid to the painter, by separating the various divisions, and breaking the monotony of the landscape. These bright spots of light should be slightly golden, yet of a very subdued character compared with similar effects in the foreground. They are of various tints; some are yellowish; others nankeen, or almost of a flesh color; some roseate; others of an orange tint.

Having thus observed the proper color, lay the foliage in irregular blots, with a brush filled with plenty of color freely mixed with megilp; the copious use of this vehicle imparts a rich pulpy appearance to the work. Then take a small sable pencil, and mark out and form these irregular blots into a more defined shape and variety of touch. Paint into this foliage with opaque touching, for this is in accordance with nature—leafing, when against the light, being richer in color than when under the reflections from the opposite sky. In fact the upper sides of leaves are generally smooth and glassy—a condition which causes them to take the reflections of the sky; hence, the outer touches ought to be cool (partaking of the coolness of the sky); not so the interior of the masses.

Painting into the depths of the shadows, with decided dark touches, prevents the whole from being flat and heavy. It is necessary also to paint into the retiring, *i.e.*, the more distant portions, while yet wet, with more delicate opaque tints; for this not only takes off the effect of too much sameness, but gives greater relief to the advancing branches.

If you wish to give the appearance of light shining, either through any particular branch of foliage or upon it, paint such parts in the first instance in high relief; and when dry glaze over them with a brighter color, such as Yellow Lake in combination with Prussian Blue; and even then (as was observed above), paint into the contiguous part with an *opaque* tint of a less obtrusive color; but

do not, in the first painting, make your trees of a fine green; depend rather, for the proper effect, upon repeated glazings and touchings afterward into the masses with delicate gray and green tones.

In painting trees, you must take into consideration the unsteady appearance, and, as it has been elegantly termed, the multitudinous rippings of the general mass. Hence it is better to put the general effect in with the end of the brush, or in such a way as will give a rich surface to work upon—a surface filled with transparent color of unsteady character, laid in with reference to the subsequent finished penciling; for, in commencing trees, or anything else, it is of paramount importance to work with a clear reference to the finishing.

Trees are often laid in, over the sky, without details; the visible portion of the heavens, when small, being thus obliterated by the mass blotched on. In such instances the little points of azure, seen in nature through the foliage, are recalled when the picture is repainted.

For greens in shadow there is no need of blue; they may be formed of a mixture of black and different yellows; the olive-toned greens thus produced are soft and very harmonious for shadows.

Should you wish the tint to partake of a light grayish cast (as in the case of willows in shadow), use Black, Naples Yellow and White. If a yellow reddish tint be needed for these dull greens, let the yellow predominate, but if the verdant part you are painting be now so far back in the perspective, that the violet gray-blue tint, peculiar to the distances, begins to take an aerial tone, then use French Blue.

The greens which French Blue would give, when mixed with Naples Yellow, or with Yellow Ochre, break, and are subdued by the use of Madder Lake, or sometimes by Light Red; more or less White being mixed with it, where it is required to gain an atmospheric tint.

In painting trees, it will be necessary to make the ex-

tremities of the branches more tender in color than their middle parts; and by letting the light be seen through various portions, great thinness and beauty may be attained, and thus that solidity and heaviness avoided, which are so unpleasant to the eye.

Stems and Trunks of Trees.—Having painted the stems in with a gray color as near to nature in tint as may be practicable, take your pencil, and, with its upper end cut to a fine point, draw the details in through the color while yet wet. When the whole is dry, glaze over those details nearest to you with an admixture of a little Black and Burnt Sienna, and wipe it partially off, so that a portion may remain in the crevices. On the other hand, scumble over the distant stems, as well as the retiring parts of the nearer ones, with a little pearly gray, causing them to melt in with the surrounding back-ground. For their foliage, when they have any, touch it in with Prussian Blue and Ochre, for the dark leaves, and with Terre Verte and Naples Yellow, for the lights; using a finely-pointed sable to give the character of the leaves, and gradually throwing them into a mass as they retire.

The following mechanical processes are frequently resorted to to produce a representation of foliage :

An old worn hog-hair tool, having scanty hairs, and those of irregular length, is employed. Such a brush leaves a jagged, varying, busy touch.

Sometimes the brush is crushed perpendicularly and flat upon the color on the palette. This causes the hair to diverge irregularly from the tie or ferrule; and, the points of the hair being thus charged with color, the brush is held loosely between the thumb and finger, and the points of the hair touched upon, or rather jerked against the work. The irregular scratchy-looking foliage, thus produced, is touched and worked, while it remains wet, with small hog-tools or sables.

Another mode is to use a flat sable, which is to be filled with color, and then drawn over a tooth-comb. By its

being touched several times upon the extremities of the teeth of the comb, the hair is divided into several points, from which the color is transferred lightly to the work.

Color is laid in for grass by lightly touching the canvas, and jerking or flicking the brush upward so as to produce a free and natural representation of irregular blades of herbage. For long straggling stalks of grass, or for weeds or hedges, a finely-pointed sable is used in a similar manner.

These may be called the mere tricks of art; but, when a proper effect can be produced, few will question the means by which that effect has been obtained.

FOREGROUNDS.

In preparing the palette for foregrounds, add the following colors to those already employed: Yellow Lake, Lemon Yellow, Madder Brown, Venetian Red, Brown Ochre.

Some of these must be sparingly used, or else they may prove too brilliant.

The lakes, and some other colors which are also bad driers, should be forced by using with them a little japaner's gold size, because it has a rapidly-drying property.

In commencing with the foreground, use the end of a hog-hair tool, well filled with megilp and color, (either Burnt Sienna and Prussian Blue, or Ochre and Blue), and lay in the several masses in strength as they may respectively require; and, having thus got their general form and breadth, proceed to make out the details with a finely pointed sable, using Raw Sienna and Blue, in the tints, and Naples Yellow and Blue, for the lights.

You now proceed with the finish and detail, by marking out weeds and creepers, which give such charming richness and variety to the picture; such as the wild convolvulus, and the like, with here and there a blackberry branch jutting out into high relief.

When all these objects are to be introduced, it will be necessary to flatten the ground behind them, in order that they may receive both sharpness and finish when painted.

Weeds and plants must be studied and drawn with the greatest care and accuracy, both in form and in light and shade, having the near edges of the several leaves sharp and cutting against the ground, which will give them their true perspective. By imparting an indistinctness to the outlines farthest from the eye, you give them a more receding character. As to the strength and delicacy of their shadows, that must depend upon the advantage these shadows will have in the general effect.

A remark made in a previous page may here be repeated, that, when the light shines through the leaf it is of a bright green, such as may be produced by Yellow Lake and Blue; but when viewed on the upper surface most leaves appear to be rather of an opaque and gray color, from their receiving the reflection of the sky.

Introduce also the different touches of grass and small plants, that are scattered amongst and mingled with the larger weeds.

In working up the foreground, do not elaborate the plants or foliage so minutely as to make them appear studied, and so cause them to interfere with the other parts of the picture; for it is not the landscape painter's business to describe like a botanist, though he should be so generally correct that the different species of the plants he introduces may be distinguished.

Observe, too, that vegetation should not be colored too green, that is, with a raw color of blue and yellow; but that by uniting a red (such as lake), or orange (such as burnt sienna), with the greens, you impart to them a more subdued and somber, or autumnal, hue; for nothing is more offensive than too coarse or raw a green. In fact, distinguish carefully between a *glaring* and *glowing* color—between what is vulgarly *staring* and what is *rich*.

To give twigs and branches, and the large dark mark-

ings at the bottom of heavy hedges and dense shrubs, it will be necessary to *hatch* (as it were) many lines, with a pink-toned brown (as Madder Brown).

Now all these methods cannot be finished at once; you are, therefore, in repainting, to glaze into the masses with transparent colors, for the purpose of giving the rich depth and variety of nature, and then to resume your minute touching of detail.

In painting banks, do not neglect to give a force and foreground character to them as they approach the eye, by means of stems, and the reflections of the trees in water; but, independently of this, aim at greater minuteness of detail and richness of color, and make much of hedges and reeds, which tend to soften the abrupt harshness of the stems of the trees.

In painting water, whether in a state of motion or of stillness, it is often made too light for its surrounding banks; and thus painted it throws the whole picture out of harmony. Nothing, however, is more conducive to the harmony and completeness of a picture than the representation of water, either as a winding or a falling stream, or as a still lake. It enables the artist to repeat the various forms by reflections of them in the water, or to unite the sky with the lower parts of the landscape, leading down the light; breaking it (as it were) into smaller portions, and bringing the gray reflected light of the sky into contact with the strong shades and the rich browns of the foreground.

As an example of the nature of tint and color in water, it may be stated that water in shadow is often of a brown color, as when the current has had its course through a long tract of peat moss. This is the appearance which the rivers in Dovenshire often exhibit.

Lastly; the distance must, to a certain degree, melt into the horizon. Thus every part of the picture requires to be more distinctly made out as it comes forward; and the foreground must not only be well detailed, but highly

enriched with plants and various shrubs, and the ground itself finely broken.

The soft vacuity of the distance will contribute to increase the effect; and a well disposed group of figures or of cattle will add to the reality, as well as to the beauty, of the scene.



Sketch of a town by the sea, with a church and a lighthouse.
1841

